

# THE ATHENÆUM

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## NOTICE.

The price of THE ATHENÆUM is now THREEPENCE.

Thirty years ago, when THE ATHENÆUM came into the hands of its present Proprietors, its price was Eightpence, and its contents, with advertisements, forty-eight columns. Convinced that the circulation of Literary Journals was restricted by high price, and that every advantage offered to the public would bring increase of circulation and authority, the Proprietors reduced the price one-half—to Fourpence. The experiment succeeded, and cheap Literary Journals became the rule.

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The Proprietors, taking advantage of the abolition of the Paper Duty, therefore resolved that the price of THE ATHENÆUM should be reduced to THREEPENCE.

ATHENÆUM OFFICE, Dec. 7, 1861.

NOTICE.—It is requested that Advertisements intended for insertion in the current week's publication be sent to this Office not later than Wednesday.

**KING'S COLLEGE, LONDON.—INTERNATIONAL LAW.**—Dr. Leone Levi, Professor of the Principles and Practice of Commerce, will deliver, at King's College, a Course of Six Lectures on the LAW OF NATIONS, including—the History, Principles and Authority of International Law—the Rights and Duties of Nations in time of Peace—Rights of Belligerents, Blockade and Privateers—Rights of Neutrals and Right of Search, and 'contraband of War'—on the Evenings of the 12th, 16th, 19th and 23rd of December, 1861, and the 6th and 9th of January, 1862, at 6 o'clock.—Tickets for the Course, 12s. to be obtained at the College Office. R. W. JELF, D.D., Principal.

**ROYAL INSTITUTION OF GREAT BRITAIN.**

ALBEMARLE-STREET, LONDON, W.

November, 1861.

## LECTURE ARRANGEMENTS.

### CHRISTMAS LECTURES.

Professor TYNDALL.—Six Lectures 'On Light' adapted to a Juvenile Auditor.—Dec. 26, 28, and 31, 1861, and Jan. 2, 4 and 7, 1862, at Three o'clock, r.m.

### BEFORE EASTER, 1862.

Professor J. MARSHALL, F.R.S.—Twelve Lectures 'On the Physiology of the Senses'—Tuesdays, Jan. 21 to April 8, at Three o'clock.

Professor TYNDALL, F.R.S.—Twelve Lectures 'On Heat'—Thursdays, Jan. 23 to April 10, at Three o'clock.

Rev. A. J. DORSEY, B.D.—Five Lectures 'On the English Language'—Saturdays, Jan. 25 to Feb. 22, at Three o'clock.

H. F. CHORLEY, Esq.—Four Lectures 'On National Music'—Saturdays, March 1, 5, 15 and 22, at Three o'clock.

Professor H. E. ROSCOE.—Three Lectures 'On Spectrum Analysis'—Saturdays, March 28, April 5 and 12, at Three o'clock.

### AFTER EASTER.

C. T. NEWTON, Esq.—Four Lectures 'On Ancient Sculptural Art,' illustrated by Specimens in the British Museum—Tuesdays, April 29, May 6, 13 and 20, at Four o'clock.

Rev. G. BUTLER—Three Lectures 'On the Art of the Last Century'—Tuesdays, May 7, June 3 and 10, at Three o'clock.

Professor LYON PLAYFAIR, C.B., F.R.S.—Six Lectures 'On the Progress of the Chemical Arts in the Last Ten Years'—Thursdays, May 8 to June 12, at Three o'clock.

Professor T. ANDERSON, F.R.S.E.—Seven Lectures 'On Agricultural Chemistry'—Saturdays, May 3 to June 14, at Three o'clock.

The Admission to all these Courses of Lectures is Two Guineas. To a Single Course of Lectures One Guinea or Half-a-Guinea.

The FRIDAY EVENING DISCOURSES before EASTER, 1862, will probably be given by Professors Tyndall, Rolleston, W. Hopkins and Huxley; Dr. W. Odling; Messrs. James Ferguson and A. E. Durham; Professor Oliver; Messrs. W. S. Murray, F. A. Abel, J. A. Froude; Commissioner M. D. Hill and the Astronomer Royal.

To the Friday Evening Meetings Members and their Friends only are admitted.

New Members can be proposed at any Monthly Meeting. When proposed, they are admitted to all the Lectures, to the Friday Evening Meetings, and to the Library and Reading-Rooms; and their Families are admitted to the Lectures at a reduced charge.

Syllabuses of the Lectures and Friday Evening Discourses and further information can be obtained at the Institution. Dec. 7th, 1861. H. BENCE JONES, Hon. Sec.

**TO CHEMISTS.**—Wanted in an Old Establishment, a Manufacturer in the PERMANENT SERVICES of a GENTLEMAN, thoroughly qualified to develop, by experiments, the articles manufactured. One who has been engaged in Connection with the Oil and Colour Trades would be preferred. Salary, £200, per annum and occasional bonuses. Applications will be considered confidential and should specify age and antecedents, with references for personal and professional character (not to be made available without prior communication), and addressed X. A., care of Charles Barker & Sons, 8, Birch Lane, E.C.—Testimonials will be returned to unsuccessful candidates.

**ROYAL BOTANIC SOCIETY, REGENT'S PARK.**—The Days fixed for the EXHIBITIONS of PLANTS, FLOWERS and FRUIT, at the Gardens next Season, are WEDNESDAYS, May 28th, June 15th and July 9th, 1862.

**AMERICAN PLANTS.** In June. THE SPRING EXHIBITIONS will be held on WEDNESDAYS, March 26th, April 2nd, 9th, 16th, 23rd, 30th, May 7th. By Order of the Council. J. DE C. SOWERBY, Secretary.

**SOCIETY FOR THE ENCOURAGEMENT OF THE FINE ARTS.**

President.—The Right Hon. the Earl of Ellesmere. The Fourth Session (1861-2) has commenced. Lectures on the various Branches of the Fine Arts (including Music) will be delivered every THURSDAY till the end of June, except in the weeks wherein the Conversations (six in number) take place. Lectures to commence at Eight: a Discussion will follow. A Programme of the Arrangements for the Session, with Form of Application for Membership, &c., to be had at the Office of the Society, 9, Conduit-street, W. Subscription, One Guinea per annum. HENRY OTTLEY, Hon. Sec.

Programmes were sent out to all Members on the 21st of November; should any not have received them, they are respectfully requested to notify the fact to the Hon. Secretary.

**MANCHESTER MECHANICS' INSTITUTION.**—WANTED, a SECRETARY, to enter upon his duties on the 1st of February, 1862. Salary, £50, per annum. Applications and References to be sent to the Under-Secretary, later than the 14th of December next, indorsed, 'Application for Secretaryship.' By order. THOS. MARSHALL, Sec. David-street, Nov. 22, 1861.

**MUSICAL UNION INSTITUTE.**—The LIBRARY is NOW OPEN to Members Daily, from 2 until 4 (Saturdays excepted), when any information on Subjects of Musical Interest may be obtained from every convenience afforded for the perusal of Books and MSS. belonging to the Institute. A Special Report of the First Session will be sent to Members. Letters addressed to Mr. J. HALL, 19, Hanover-square, will be promptly attended to.—Nov. 30, 1861.

**ROYAL AGRICULTURAL SOCIETY OF ENGLAND.**

The GENERAL MEETING of Members will be held at the Society's House, No. 12, Hanover-square, London, on WEDNESDAY, December 11, at One o'clock.

By Order of the Council, H. HALL DARE, Secretary. London, December 4, 1861.

**PRIZE CATTLE SHOW OF the Smithfield Club.**—The Annual Exhibition of Prize Cattle, Seeds, Roots, Implements, &c., commences on Tuesday Morning and closes on Friday Evening, 10th, 11th, 12th and 13th of December.—Bazaar, King-street and Baker-street. Open from Daylight till Nine in the Evening. Admission, One Shilling. Last year at the Bazaar.

**CRYSTAL PALACE.**—RE-ENGAGEMENT of BLONDIN, with ENTIRE CHANGE OF PERFORMANCE.

From the Success attending M. Blondin's Extraordinary Exhibition of Gymnastic Feats upon the TIGHT ROPE in July last, an Arrangement has been made for a Limited Number of Representations, commencing on MONDAY NEXT, the 9th of December.

This Entertainment, which has been only once publicly witnessed in this country, and was then described by the entire Press of the Metropolis as "THE CLEVEREST and MOST AGREEABLE PERFORMANCE EVER SEEN," will commence each Day at Three o'clock.

The Performance will take place on a Platform erected for the purpose in the Centre Transept.

Admission, One Shilling; Children and Schools, Half-price.

**CRYSTAL PALACE.**—CATTLE SHOW WEEK.—BLONDIN'S MARVELLOUS EXPLAINS on the TIGHT ROPE, in the Centre Transept, Daily, at Three o'clock.

**BLONDIN will commence on MONDAY NEXT, with ENTIRE CHANGE of Character of Performance at the CRYSTAL PALACE.**

**CRYSTAL PALACE.—ANNUAL BAZAAR and GREAT CHRISTMAS FAIR.**—Commences on MONDAY NEXT, with a most extensive and varied assortment of USEFUL and FANCY ARTICLES suitable for CHRISTMAS PRESENTS.

**LIVERPOOL ART-UNION, 1861.—SOCIETY OF FINE ARTS.**

By special authority from the Lords of the Privy Council, the UNCOMMON PRIZES of 1859 and 1860 (amongst which is the 100l. Prize of last year, amounting to 200l. in value, will be placed in the DRAWING of THIS YEAR, for the benefit of the Subscribers, making Twenty additional Prizes gratis.

There will consequently be given in this year's drawing TWO 100l. PRIZES besides several others of smaller value. The Drawing will commence on the 24th of December.

TICKETS, ONE SHILLING EACH, may be had of the Agents in all parts of London, or the Secretary will forward any amount on receipt of a Stamped Envelope with Postage Stamps, or Money Order for the number required. No Tickets can be had after the 17th inst. By order, R. R. RIPLEY, Secretary for London, 22, Melville-terrace, Camden-road.

**THE GOVERNESSES' INSTITUTION, 34, SOHO-SQUARE.**—MRS. WAGHORN, who has resided many years abroad, respectfully invites the attention of the Nobility, Gentry, and Principals of Schools, to her RESOURCES of English and Foreign GOVERNESSES, TEACHERS, COMPANIONS, TUTORS, and PROFESSORS. School Property transferred, and Pupils introduced in England, France, and Germany. No charge to Pupils.

**MILITARY EXAMINATIONS.—COMPETITORS** for Sandhurst, Woolwich, or the Staff College, and Candidates for the Junior Commission, or other Appointments, are PREPARED in all the Branches (compulsory and optional) of their Programmes, at the Practical Military College, Sunbury, S.W.—Apply for Prospectuses, &c. to Captain LEVITT.

**WANTED,** by an English Gentleman, aged 50, PARTIAL ENGAGEMENT, as English, Italian or French Correspondent, Confidential Secretary, Interpreter, Reader, Translator, Teacher, Clerk, or otherwise. First-rate City and West-End references. Security, &c.—Address, p. p., to Mr. CURR, 33, Great Portland-street, Regent-street.

**TO PUBLISHERS.**—A Gentleman of capital is desirous of embarking in the PUBLISHING BUSINESS, either as Partner or by Purchase.—Address, in the first instance, to X. Y. Z., care of Mr. Lindley, 19, Catherine-street, Strand, W.C.

**WANTED, AN EDITOR TO CONDUCT A FIRST-CLASS PROVINCIAL NEWSPAPER** upon strictly Honest and Independent Principles. There will be no stint of Capital to carry out the Business with the best Machinery, and the Editor may receive all the Profit after paying expenses and five per cent. upon the Capital advanced. No one need apply who cannot give the most satisfactory References as to his ability and integrity.—Address "Box 46," Post-Office, Warrington.

**A GENTLEMAN Experienced in the Management and Details of Newspapers is OPEN to an ENGAGEMENT, as SUB-EDITOR to a London Weekly Paper.** He is accustomed to write on various topics, including Literature, the Drama, Fine Arts, &c., and would be willing to assist in the general routine duties of a paper. First-class references.—Address A. B. C., Mr. Lindley's, Catherine-street, Strand, W.C.

**THE ADVERTISER,** who has devoted considerable attention to the Study of Comparative Philology, and thoroughly understands Accounts, is desirous of OBTAINING an ENGAGEMENT as LIBRARIAN, or would undertake the Transcription of Manuscripts, or any other occupation requiring a neat legible handwriting. Satisfactory references can be given.—Address J. A., 14, Manchester-terrace, Liverpool-road, N.W.

**LITERARY NOTICES.**—A writer for four years, of Notes on New Books in a Monthly Indian Literary Circular, is OPEN to a SIMILAR ENGAGEMENT. Terms moderate. Address WRITER, Messrs. Cassell & Co., Belle Sauvage-yard, Ludgate-hill.

**A PUBLISHER** having Commodious Premises in "the Row," would be glad to UNDERTAKE the MANAGEMENT of PERIODICAL and other WORKS, at a fixed charge in lieu of Commission.—Address A. B., care of Mr. H. G. Heath, 41, Ludgate-hill.

**TO LITERARY and other INSTITUTIONS.**—A Gentleman of competent acquirements, DESIRES an ENGAGEMENT to Deliver a Course of Lectures on the "Heroes of Truth." For particulars, &c., apply post-paid to J. C. Messrs. McNeill & Co., 23, Moorgate-street, E.C.

**ARTICLED MUSIC PUPIL.**—The Organist and Choir-Master of York Cathedral will RECEIVE ONE MORE PUPIL into his House. Age, about 15.—For Terms, &c., address DR. MCKIN, Minister-yard, York.

**THE REV. PHILIP SMITH, B.A.,** RECEIVES a limited number of PUPILS for Instruction in all the branches of a liberal Education, and Preparation for the Universities and the Civil and Military Services. St. James's Lodge, Croydon Common, S.

**POLYTECHNIC INSTITUTION.**—Professor J. H. PEPPEY, F.C.S., A. Inst. C.E., can accept a limited number of RESIDENT PUPILS, for instruction in the Institutions, Colleges and Schools; and his CHEMICAL LABORATORY for Analyses, Private Pupils, Instruction in the Scientific Portion of the Civil Service and Military Examinations, and for Morning and Evening Classes, is at the Polytechnic, 309, Regent-street.

N.B. The Laboratory is carefully fitted with every necessary Apparatus.

**GOVERNNESS.**—The Friends of a young Lady in her twenty-sixth year are anxious to obtain for her, after Christmas, a SITUATION as RESIDENT GOVERNNESS, either in a single or double school. She is prepared to take advanced Pupils in Music, and can be recommended as competent to impart instruction in French and German, both conversationally and grammatically, and in the first principles of Drawing. References exchanged.—Address, stating Salary, H.F.L., Mr. Edgingham Wilson, 11, Royal Exchange.

**TO PARENTS and GUARDIANS.**—A Vacancy exists for an Articled Pupil in the Office of a First-Class Newspaper. He will be instructed in the commercial as well as literary department of the profession. Premium 100l.—Address LITERARY, Deacon's, 150, Leadenhall-street.

**ITALIAN LANGUAGE and LITERATURE** taught by Mr. BIGNAMI. High references.—21, Sackville-street, Piccadilly.

**DANISH LANGUAGE and LITERATURE.**—A Danish Literary Lady, intending to make a short stay in London, is desirous to give LESSONS in her own language and literature. References given by the Danish Legation, 13, Upper Brook-street, Grosvenor-square.

**PRIVATE TUITION.**—An Oxford Graduate, in high honours, of considerable experience in tuition, wishes to meet with a few Young Gentlemen in the West End of London for daily Private Tuition during the Christmas Vacation. For particulars, address to DUNN, 23, Paternoster-row, E.C.

**HYDE PARK COLLEGE (now HYDE PARK INSTITUTE)** is RE-OPENED, at the Gloucester-terrace, Hyde Park.—The Half-Term for the College is commenced on the 6th of December.—Prospectuses, &c., on application.

**EDUCATION in GERMANY.**—Mr. TH. STROMBERG, authorized translator of MACAULAY'S 'HISTORY,' Vol. 3, of the 'POPE'S LETTERS,' &c., &c., has received TWO PUPILS, High School, English Noblemen and Gentlemen whose sons he has sent to the Navy, Universities, &c. Apply for particulars to HEIMANN, Professor at the London University, 1, Abchurch-lane, London.

NEWSPAPER

**LADIES' PRIVATE DRAWING-CLASSES.**  
41, FITZROY-SQUARE.—Mr. B. R. GREEN, Member of the New Water-Colour Society, begs to announce that he RECEIVES SIX YOUNG LADIES, two mornings in the week, for Instruction in Drawing and Painting, Green's RUSTIC MODELS, enabling the Pupil to sketch at once from Nature.—Sold at the principal Artists' Repositories, in sets, at 16s. and 25s., or singly, from 2s. 6d.

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**HARROW OR RUGBY.**—A Married M.A., of Trinity College, Cambridge, Senior Optime and First Classic in the Classical Tripos, Head Exhibitor of his year at Rugby, who Prepares Boys for the Public Schools, except Eton, has VACANCIES for next Half-year. His house, recently enlarged for the purpose, is situated in a beautiful and healthy part of the country. Terms, 30 Guineas a year, with no extras.—Address M. L., 7, High-street, Birmingham.

**BRUNSWICK SCHOOL, LEAMINGTON.**  
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The only First-class Certificate awarded for the last 10 years at Birmingham, the Examining Centre for the Midland Counties, has just been gained by a Pupil of Brunswick School, Leamington. Three other Boys from this School passed their Examination. Prospectus on application.  
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**EDUCATION.**—BRIGHTON, 21, Montpelier Crescent.—Miss ELEANOR MORGAN RECEIVES TWELVE YOUNG LADIES under 14 years of age. Terms, from 40 to 50 guineas. References kindly permitted to the Parents of Pupils; also to the Rev. J. Vaughan, Brighton; Rev. H. Bruce, Brighton; and R. D. Craig, Esq., Q.C., 20, Old-square, Lincoln's Inn, London.—Prospectus forwarded on application.

**A YOUNG LADY**, competent to impart a sound ENGLISH EDUCATION, and to give Instruction in MUSIC, FRENCH and DRAWING in Pencil and Crayon, desires a RE-ENGAGEMENT after 10 years' absence, and is required.—Address M., care of Thos. Hodgson, News-agent, Exchange-street, E., Liverpool.

**A GERMAN GENTLEMAN**, Ten Years' resident in London, a good Latin, English and French Scholar, and an experienced Bibliographer and Correspondent, desires permanent or occasional EMPLOYMENT in Reading with Pupils, Translating, or in any other capacity. References unexceptionable.—Address H. N., care of Messrs. Hookham, 15, Old Bond-street.

**GERMAN, French, Italian.**—Dr. ALTSCHUL, Author of 'First German Reading-Book,' dedicated to Her Grace the Duchess of Sutherland, &c., M. Philol. Soc., Prof. Education.—TWO LANGUAGES TAUGHT in the same Lesson, or alternately, on the same Terms as One, at the pupils' or at his house. Each language spoken in his PRIVATE Lessons, and select CLASSES for Ladies and Gentlemen. Preparation for all ordinary pursuits of life. The Universities, Army and Civil Service Examinations.—9, OLD BOND-STREET, PICCADILLY.

**EDUCATION IN HANOVER.**—Dr. AUGUSTUS W. PETERS, No. 5, Glockee-Strasse, Hanover, a Protestant, and a Graduate of the University of Göttingen, assisted by an English Graduate, and by a Member of the Université de France, resident in the Establishment and exclusively attached to it, as well as to most eminent Professors of the town, RECEIVES a select number of PUPILS, the sons of Gentlemen, for whom, while the strictest attention is paid to their studies, all the comforts of a cheerful home are provided. The Pupils are admitted to attend Divine Service in the King's English Chapel. German in its purest dialect and French are made the medium of conversation and Literature. No extra whatever. References given to the Hanoverian Legation in London.

**A FINISHED GOVERNESS**, who has had varied experience, is open to an Engagement now, or at the March quarter. Her qualifications are: English in its higher branches; fluent French and German, learned on the Continent; a good knowledge of German and French Literature; and access to Caesar. She can give Elementary Lessons in Music and Drawing. She would not object to delicate boys, nor to go to the Mediterranean Coast of England. References exchanged.—Address A., Read's Library, 7, Rose-terrace, Brompton.

**WILLIAM HOGARTH.**—The Courteous Correspondents, Clerical and Lay, who, during the progress of the Essays on Hogarth in the *Cornhill Magazine*, favoured the writer with Information and Corrections relative to the Painter and his Works are respectfully requested to renew their valuable Suggestions some of them having been mislaid, with a view to the republication of the Essays in an amended form.—Address, G. A. S., Upton-court, Slough, Bucks.

**WANTED, BOARD AND RESIDENCE** for a CLERGYMAN'S DAUGHTER, a Lady by birth and education, who would, in return, devote two or three hours daily to the tuition of Pupils in French, German, Music, Drawing, and the usual branches of English Education. References exchanged.—Address A., Read's Library, 7, Rose-terrace, Brompton, S.W.

**BOARD AND RESIDENCE.**—A French Writer (single) wishes to be RECEIVED as a FRIEND in a cheerful strictly private or literary family. As it is for a permanency, the terms must be moderate. The most unexceptionable references will be given and required.—Letters, stating Religion and other details, and names of references, are to be addressed to M. H. T. A., General Post-Office, London.

**SCIENTIFIC PRESENTS.—ELEMEN-**  
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**SWISS PHOTOGRAPHS.**—New Views just published:—The Theodoule Pass, Monte Rosa, the Matterhorn, and various Views around Zermatt—the Valley of Sixt—Panoramic Views of the Chain of Mont Blanc from the Brevent, the Flegère and the View from the Glacier de la Vierge. Also, will be ready shortly, a Series of interesting Views of the Engadine and Vicinity. Catalogues may be had on application to T. H. GLADWELL, Publisher, 21, Goucester-street, London, E.C.

**THE QUEEN'S CONCERT-ROOMS.**  
Hanover-square.—Mr. COCKS begs to inform those Ladies and Gentlemen who propose giving Concerts, Balls, Soirées, Matinées, Lectures, or other Entertainments, as also the Directors of Religious and other Societies—that these Celebrated ROOMS will be READY for USE the FIRST WEEK in JANUARY, 1862. The rooms have been highly decorated and are furnished with lavatories and every modern appliance for the promotion of comfort.—For particulars, apply to Messrs. Robert Cocks & Co., New Burlington-street (Publishers to Her Most Gracious Majesty the Queen), and No. 4, Hanover-square.

**COLLARD & COLLARD'S NEW WEST-END ESTABLISHMENT**, 16, GROSVENOR-STREET, BOND-STREET, where all Communications are to be addressed. Piano-fortes of all Classes for Sale and Hire.

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**BRITISH NATURAL-HISTORY SOCIETY.**—The following sets of FOSSILS are now being made up for distribution:—

Formation.	Locality.	No. of Specimens.	No. of Species.	Subscription.
Crags	Suffolk, Essex, Drillington, Barton Cliff, Isle of Wight	60	54	0 10 6
Eocene Beds	Wiltshire, Cambridge, Flamborough, &c.	60	30	0 10 6
Chalk	Wiltshire, Cambridge, Flamborough, &c.	30	20	0 10 6
Greensand and Gault	Wiltshire, Cambridge, Flamborough, &c.	30	20	0 10 6
Oolitic Rocks, (Cornwall, Devon, &c.)	Wiltshire, Cambridge, Flamborough, &c.	30	30	0 10 6
Lias	Wiltshire, Cambridge, Flamborough, &c.	15	15	0 10 6
Mountain Limestone	Wiltshire, Cambridge, Flamborough, &c.	30	30	0 10 6
Recent British Shells	Various Localities	60	30	0 10 6
Marine Species	Various Localities	60	30	0 10 6
Land and Fresh-water Species	Various Localities	60	30	0 10 6

The Specimens are carefully named and securely packed for travelling. They will be sent free to London, to be forwarded thence as Subscribers may direct. Any one or more of the Collections may be subscribed for, and the Subscriptions will be issued when notice is sent that the Collections are ready for delivery.  
EDWARD CHARLESWORTH, Secretary.  
Subscribers wishing to possess larger suites of Species are requested to communicate with the Secretary.  
York, December, 1861.

An Association of Naturalists under the name of the British Natural-History Society was formed in 1848, for the purpose of collecting Fossils, recent Shells, and other objects of interest, and making and made up in sets amongst the Subscribers whose prepaid contributions had furnished the means for setting the Association on foot. Of the beautiful Tertiary Fossils of the Isle of Wight and Barton Cliff, about 2,000 sets were issued; but the preparation of the Specimens, and the correspondence with the Subscribers, occupied so much more time than was originally contemplated, that the delivery of the Collections fell into arrears. The liquidation of the arrears is now nearly accomplished, and for the future Naturalists who may wish to subscribe will not be expected to pay their Subscriptions until notice is given that the Collections are ready for delivery.

**CHEAP BOOKS at BULL'S LIBRARY.**  
Surplus Copies of Du Chaillu's 'Africa'—Atkinson's 'The Amoor'—Galton's 'Venetian Tourist'—Lord Elgin's 'Mission to Constantinople'—many other European works, at greatly reduced prices. Catalogues sent gratis.—BULL'S LIBRARY, 15, Holles-street, Cavendish-square.

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LONDON, SATURDAY, DECEMBER 7, 1861.

## LITERATURE

*Fac-similes of Certain Portions of the Gospel of St. Matthew, and of the Epistles of St. James and St. Jude, written on Papyrus in the First Century.* By Constantine Simonides. (Trübner & Co.)

Is there no limit to public credulity? Is there no limit to the power of abusing this credulity? M. Simonides is not before the public for the first time; but he has never made a more singular appearance before it than as author of these "Fac-similes." It would seem that in the opinions of some men there is no possible folly that the British people may not be expected to accept and approve, if it be only presented to their notice with the requisite assurance. This view is, indeed, not wholly erroneous. The editor of 'Uranius' has found a printer and publisher, and he may, therefore, hope to find a public. When you find an ass's shoe, you may expect to find an ass. Weak and amiable people love to be gulled by an enterprising genius. Lancashire is not so critical as Berlin. After a long silence, M. Simonides speaks from an unexpected Lancashire home, without the fear of Lepsius and his myrmidons, and with the wealth, if not the learning, of Liverpool to sustain him,—an "honorary" member of a distinguished northern Society, the glory of provincial newspapers, the chosen associate—to quote the words which he so freely and offensively uses—of "those who love the Lord." No wonder that he makes the most of a position to which the incredulity of English scholars and the ready zeal of the Berlin police have raised him, and shows how resolutely he still adheres to the character which, some years since, he played in Eastern Europe and Germany.

Before we notice the wonderful Fac-similes now printed, it may be desirable for us to remind our readers of some of this Greek gentleman's antecedents, that we may not be deemed discourteous should we value his lucubrations at a lower figure than Mr. Mayer and the Cheshire archaeologists. In the whirl of events the practices of M. Simonides must have been partially, if not wholly, forgotten, and thus an opportunity was afforded him of emerging from his retirement, armed with a mass of documents far weightier than any he has produced as yet. Now, of the early history of this gentleman we know so much as this, if we accept the story he has repeatedly told of himself: that he was the nephew of an old gentleman who had something to do with the MS. treasures preserved at Mount Athos, and that in this way he early acquired a taste for deciphering and copying MSS. Other stories, possibly as credible, declare that he came from Syme, in Caria, a statement in some degree confirmed by his publication of a work entitled 'Symais: a History of the School of Syme,' the genuineness of which no scholar has ever ventured to advocate. It is certain that many years ago M. Simonides came to Athens with a collection of the rarest MSS., sacred and classical, professedly obtained at Mount Athos, and containing, *inter alia*, an ancient Homer, with the complete Commentary of Eustathius, of which the Homer, on close examination, turned out to be a minutely accurate copy of Wolf's edition of that poet, *errata* included! We know, also, that in 1851 he proposed at Constantinople to publish a complete Sanchoniathon—but did not; that he, then, declared himself the possessor of an ancient Greek work on hieroglyphics, whereby he attempted, but utterly failed, to read an inscription on a figure belonging to M. Cayol; that, on this, he asserted he had some cuneiform inscriptions in MS., with a transcript in Phœnician—which, however, he did not exhibit to the Constantinopolitan sceptics; and that, finally abandoning, perhaps fearing, Christian critics, he turned, though with little more success, to the Armenians and Turks. For the former he produced a history of Armenia, in which the names, through the clumsiness of the inventor, happened not to be Armenian; for the latter he promised the discovery of an Arabian MS. in Syriac characters, from an excavation then in progress near Atmeidân. The box containing the precious MS. was duly found; and M. Simonides, for a few minutes, was able to boast of being a prophet in his own land. Unfortunately, however, his "enemies" prevailed here as elsewhere, the workmen declaring they had seen M. Simonides burrowing in the hole while the excavators were indulging in luncheon! Need we wonder that the East could not afford room enough for his enterprise, and that he came soon after to Western Europe, bearing with him a goodly stock of rarities, and a reputation which the Cretans of the Apostolic times would have envied. Of course, poor England was to take the Levantine to her bosom:—wiser, more scholarlike Germany having been warned in time. Was this really so? M. Simonides did come to England; but his fame had preceded him, and when, at a solemn meeting of the Royal Society of Literature in May, 1853, he produced four books of the Iliad from his "uncle Benedictus" of Mount Athos, and spoke largely of an "Egyptian Hieroglyphical Dictionary containing an exegesis of Egyptian History," and the "Chronicles of the Babylonians, in Cuneiform writing, with interlinear Greek," men admired, as they well might, the zeal that could collect such treasures. They would, doubtless, have wondered still more had they known, as was pointed out that evening, that the so-called cuneiform characters belonged to no recognized form of these writings, while the Greek letters suspiciously resembled badly or carelessly formed Phœnician characters. Let it be borne in mind that if, in the course of his many dealings, M. Simonides has sometimes persuaded simple men like Sir Thomas Phillipps to purchase his pretended MSS., such good luck tells but little in his favour. Nothing is more easy than to deceive a red-hot collector, especially if the object produced be just what he chances to have sought far and wide. So it was that Lepsius, and Bunsen, and Dindorf fell, when exposed somewhat later to the wily blandishments of M. Simonides. The Germans wanted a confirmation of their own wild dreams; the Greek had the wit to cater for their wants: and some few scholars of a nation eminent for sagacity, heedlessly swallowed all he had ready for them. Not so, however, in England:—neither the British Museum nor the Bodleian failed to discriminate the chaff from the wheat, though the former institution bought no less than eleven genuine MSS. from him. From England M. Simonides migrated to Germany, and, as we have said, made fools, for a short time, of the ablest scholars of that country. They were, and are, very angry to have been made the dupes of a wholesale dealer in suspicious papers,—and we sympathize with them.

Such is a brief and a very inadequate sketch of the life and deeds of M. Simonides, so far as they had become public property, up to the explosion of the Uranius bubble. Since then we have heard nothing of him; and, for the comfort of biblioplists, and the repose of public libraries, we had hoped he had found

his way to the obscurity from which he had unhappily emerged. But he is among us again,—lively as ever, audacious as ever;—this time with a goodly folio, containing some fifteen lithographed plates of Papyri, &c., besides other illustrations.

As our readers may like to be amused, and may, at the same time, be curious to learn something of the discoveries which M. Simonides proposes for their acceptance, we give the following list. M. Simonides discovers:—1. Three fragments of St. Matthew, written by the hand of Nicholas the Deacon; 2. Two fragments of the Epistle of St. James; 3. A fragment of the Epistle of St. Jude; 4. Part of the eight first chapters of Genesis; 5. The Ten Commandments in Greek and Egyptian Demotic character; 6. The Voyages of Hanno the Carthaginian, more perfect, he tells us, than any yet known; 7. A piece of Aristæus; 8. The Oracles of Zoroaster Magus. All these, he asserts, are on Papyri, and written in the first century of our era. Then follow—Fragments of various historical writings; Seven Epistles of Hermippus, the son of Eumenides, of Berytus; A fragment of the Oikistika of Androsthenes, of Thassos; Two more Epistles of Hermippus, on Hieroglyphics and the Kings of Egypt; most, or all of which, he asserts, belong to the second century A.D.

Besides these, which we should think, if genuine, were wonderful enough, and, if real discoveries, far exceeding those made by Young, Champollion or Rawlinson,—indeed, by all the inquirers whose learning has adorned the nineteenth century,—M. Simonides claims a personal knowledge of MSS. of the earliest date, at Mount Sinai, at the Monastery of St. Sabbas, at that of St. Dionysius, of the first, second and third centuries respectively, together with one in the handwriting of the Emperor Theodosius, and a mass of miscellaneous documents relating to Papias and to Heliodorus the Elder, which, he tells us, are still "unfortunately unpublished."

Most of these extraordinary fragments M. Simonides declares he found among papyri collected by the Rev. H. Stobart, and now in Mr. Mayer's Museum, at Liverpool. The remainder are said to have belonged to a once well-known dealer in curiosities, Mr. Sams. M. Simonides appears to have made Mr. Mayer acquainted as quickly as possible with his discoveries; and that gentleman, with laudable zeal, at once assembled an archaeological meeting in his Museum, May 1, 1860, to whom he communicated them. The local journals vied with each other and with a London literary journal in trumpeting forth the wonderful news. "Many of the learned in Liverpool," says M. Simonides, "called on me in order to see the passages, and, after a minute inspection, heartily glorified God." Could M. Simonides oblige mankind with the names of these Liverpool sages? Many wise men of the metropolis, we are also told, saw these fragments, and were delighted at these discoveries; especially "the amiable and truly evangelical family of N. Banyard, Esq., who invited to their house, for the purpose of seeing and examining the fragments, several learned persons, all of whom were in ecstasies at the sight, and particularly the brother of Mrs. Banyard, a genuine servant of the Lord (whose name, unfortunately, I do not remember), who took for his text at evening devotions the 28th of St. Matthew, and offered up prayer and thanksgiving for the discovery of these sacred fragments of the oldest version of the New Testament!" What a pity that M. Simonides should have forgotten the name of this "genuine servant of the Lord." Perhaps

it may be recovered. What reason, scholars will ask, is there for putting more faith in this work of M. Simonides than in his previous labours, seeing that exposure has no terrors for him, and that he is ready to bring forward again, in 1861, what has been repeatedly shown in previous years to be forgeries? Perhaps he rests his claim to be heard again on the portrait of St. Matthew, which forms the frontispiece of his new work, and which, he says, "was executed in the fifth century by Hierotheus of Thessalonica, the saint portrait painter. . . . The original is preserved among frescoes of Athos. The copy here given was taken from it by C. S." Fifth century, indeed! either language must have lost its usual meaning, or M. Simonides must have gone stark mad. Byzantine art! why the original of this portrait, if, indeed, there be any original at Athos, is assuredly later than the times of Raphael or Michael Angelo, probably of a date not earlier than 1600. If M. Simonides really believes that such a portrait could be of the fifth century, the fact only proves that he knows no more of Art than of Theology and History.

The reader will have gathered from what we have already stated our opinion of the documents; but it may not be wholly useless to subject them to a closer examination. Now, in the first place, we consider it would require nothing short of a miracle to bring together in one place, at the bidding of any one person, so extraordinary a collection of rarities as M. Simonides avers he has found in Mayer's Museum during the researches of only two or three days. It may not be generally known, but it is an undoubted fact, that no MSS. of any kind, if we except the Hieratic papyri, are known to ascend to the first or second century, and that of those of the fourth or fifth there are not more than five or six throughout all the libraries of Europe; yet M. Simonides, if he is to be believed, has got these wonders "plenty as blackberries," there being, as it would seem, no limit to the treasures with which he kindly proposes to flood the world. Again, when we remember with what zeal the MS. treasures of antiquity have been hunted during the last three centuries, and especially within the last fifty years, we may pronounce it wholly past belief that so many and such valuable fragments should be huddled together in one small collection. More than this, as regards Mr. Stobart's papyri, though it may be true they were not all minutely examined while in the Museum, yet sufficient research was made among them to detect 'The Funeral Oration of Hyperides over Leosthenes,' which has been edited so admirably by the Rev. C. Babington. It could hardly be that every one of the important documents M. Simonides professes to have discovered among them should have been overlooked during the researches then made. On these and similar grounds, we hold that the *à priori* evidence against M. Simonides' new discoveries is irresistible. We are, however, prepared to go much further than this, and to declare, unreservedly, that we have no confidence whatever in any one of the documents he has just put forward; and this, not from the subject-matter of which they treat, but from the manner in which these MSS. have been made. We may add our belief, that there is not one person, however little acquainted with paleography, who will not condemn them wholly at the first glance; and more than this, that a careful examination of them has convinced us, that they are quite modern, and probably the work of some scribe of the nineteenth century. Of course, we have no means of knowing how it is that they have found their way into Mr.

Mayer's Museum, nor how many of them may actually have belonged to either Mr. Stobart or Mr. Sams. But if they are the product of one scribe — as would appear on the face of them — it is remarkable that they should have been found in one collection, in such suspicious company as Uranius & Co. and under the supervision and editing of M. Simonides. That the handwriting of all of them is that of one and the same person, we appeal with confidence to every one who has any acquaintance with early MSS. Let them compare, for instance, the Θs, Es, As, As, and they will not fail to perceive running through them all the most striking family likeness — a resemblance too remarkable to be the result of accident, and such as we nowhere find in genuine MSS. differing by centuries in date. The examiner will further notice, or we are greatly mistaken, on some of the MSS. what may be called fanciful or impossible letters; in other words, such letters as are met with nowhere else, and which we should be justified in declaring are not ancient Greek at all. We allude particularly to the transcript of a stone said to have been found at Thyatira, and published here in Plate I. B, p. 14. With some knowledge of paleography, we do not scruple to say that we have never yet seen a Greek inscription containing such a jumble of characters as this page presents; while among them we observe also a MS. Θ, if not some other letters, the form of which, so far as they resemble anything Greek, approach more nearly to MS. than to lapidary writing.

But our space warns us that we must bring to conclusion an article which, to do full justice to M. Simonides, might easily be extended through many pages. We omit, therefore, to remark on the theological bearing of these presumed discoveries and make no remarks on the words of many of his so-called ancient MSS., which read to our ears, in many cases, strangely like the most modern schoolboy's Greek. We are compelled also to pass over the interesting fact that M. Simonides speaks of an inscription proving that Pontius Pilate's wife was named Pemphe, with his argument that, in the Received Text of the New Testament, the name Περτελη has been corrupted into Ερεμπελη!! and his still more elaborate reasonings (mainly founded, as he asserts, on unpublished MSS. still in his possession) to prove the now well-settled question, whether St. Matthew's Gospel was first written in Greek or Hebrew. All these points will, we doubt not, be duly handled ere long by competent critics and scholars; nor will any one of those who can read the Greek Delectus, be found, we imagine, to accept either the MSS. or the arguments of M. Simonides.

For the same reason, we are compelled to pass over M. Simonides' further claim to have made known to the world the discovery of *Heliotypy*, which, he asserts, also from a MS. in his safe keeping, to have been invented by one Panselenus in the fourth century, and to have been stolen (from information received at Mount Athos) by a certain Frenchman named Daguerre; to say nothing of the properties of gun-cotton (Βαρύσακον πυρίτις!), which M. Simonides, from an equally authentic source, published to the world in 1843, in a tract entitled, Χημικά Ἀθωϊκῶν. So, too, we can only mention that M. Simonides professes to possess, indeed exhibited at the opening of the Brown Free Library, at Liverpool, an "Egyptian theological work in hieroglyphics, with a Greek translation, by Melampus, written on human (female) skin in the first century after Christ"; and, also, a Greek poem, by "Cenopides, written on pre-

pared human (female) skin," of the same date; though by what ingenuity M. Simonides can detect whether his presumed skin be male or female, is hard enough to conjecture.

Mr. Mayer, if he values his collection, should be more careful how he uses his MS. treasures. The Historic Society of Lancashire and Cheshire has surprised everybody by their selection of an "honorary" member. Our own opinion is, that not one of these pretended documents is genuine. We are not alarmed by the threat which M. Simonides levels against all those who object to his pretended relics of antiquity. We are content to share the abuse levelled at Dr. Cureton, Dr. Tregelles, and the authorities of the British Museum.

*Supplementary Despatches, Correspondence and Memoranda of Field-Marshal Arthur Duke of Wellington, K.G.* Edited by his Son the Duke of Wellington, K.G. Vol. VIII. *The Peninsula and South of France, June 1813 to April 1814.* (Murray.)

ALTHOUGH the hand of the Duke is less seen, perhaps, in this volume than in its predecessor, and there is more correspondence addressed to, than written by him, yet even the former serves to illustrate the man, and this volume, accordingly, sustains the interest and character of the series.

The period, as will be seen by the dates on the title-page, was an eventful one. The war was drawing towards a close, though its thunders boomed crashingly as ever over the world. The glory was now at almost uninterrupted flood, on the part of the army commanded by the Duke; and the last victories of those who drove the invading French from Spain were only the prelude to the triumphant entry and career of the invading Anglo-Spanish army into France.

Of this career and course the one thing remarkable in this volume is the respect which the men of most exalted rank pay to, and the reliance which the humblest as well as the highest place on, the Commander-in-Chief. Occasionally, indeed, we meet with negligent officers forgetting their duty and responsibilities, but as a rule every one immediately or remotely under his command exhibits zeal in the fulfilment of his office, and an earnest desire to find reward in their chief's commendation. He, meanwhile, is as unexcited as an Olympian deity; and as polite as a master of the ceremonies. Nevertheless, he can be moved by ignorant and injurious interference from home, as well as by mistakes and failures of his own officers in matters of greater or smaller importance; but in either case, he never loses his temper; he can be severe, but never, as it would seem, unjust; his commands and his censures are delivered with equal clearness and coolness, and "My Lord" is alike unimpassioned, whether he touches on the cutting of green corn, or directs the proper officer to be good enough to look to the shooting of a deserter.

In a certain prolixity of courtesy, Lord Wellington's notes differ greatly from those penned by "F. M. the Duke of Wellington." A General of Division is politely requested to be kind enough to press the enemy as much as he conveniently can; another is not ordered, but prayed to have the goodness to repulse the foe at a certain point; and a third is told that if he can contrive to effect a certain object which the Commander-in-Chief has in view, one of course very unpleasant to the enemy, he, the aforesaid Commander, will be exceedingly obliged to him. It was assuredly agreeable to



Lord Wellington's subordinate officers to be thus directed; but they were well aware that the order was not the less stringent for being conveyed in dainty phrase.

The sentiment which Nelson conveyed in his one memorable signal was implied, more or less, in every command or note of commendation addressed to his army by Wellington. Of acquiring glory he very rarely spoke; of the performance of duty, most frequently. Never, we believe, after the hardest-won victory did he vauntingly tell his men that they had covered themselves with "glory." They were informed that they had done their duty, and the men learned to value such expressions, for to be conscious that they had done what they ought to do, and what he expected from them, was praise enough; and it was warmly appreciated.

Again, when reference is made to the enemy, there is no vapouring, no railing, no denunciation of them, nothing of the malignity and mendacity which flowed especially from the pen of Napoleon, whose violations of truth occasionally staggered his not too scrupulous Marshals. If his adversary makes a point in the sanguinary game of war, Wellington makes no secret of it. His chivalrous spirit in this respect was beyond all praise; and there was policy in it too. He did not allow his men to think little of a check by glossing it over as a success. He stimulated them to recover the ground by showing what they had lost of it; and the feeling then was that they must go forward and make it good.

When speaking of his own deeds, nothing can be more simple than the style of the narrator. On the 22nd of June, 1813, he writes to his brother, Lord Wellesley:—"I attacked the enemy, under King Joseph, at Vittoria, yesterday, and gained a complete victory, having taken from them 151 pieces of cannon, &c. &c. . . . They went off very fast—much more expeditiously than we could follow them. . . . They say they have lost 20,000 men. . . . It is a curious circumstance that the battle was fought, yesterday, on the ground called in the country the *English Hills*, on which the Black Prince fought a battle against the French, and gained a victory in favour of Don Pedro, called the *Cruel*. I don't recollect the date of this battle." This last confession shows what little chance the great soldier would have had in a competitive examination. He would have been sent back to school in place of obtaining a commission.

Our victory at Vittoria was followed by a great evil for ourselves. The army became disorganized and insubordinate, chiefly through the negligence and incompetency of the officers. These Lord Wellington censured on the spot, and forwarded complaints of them to the authorities at home. In reply, the Duke of York writes:—"I strongly urge you, my dear Lord, to make examples, if necessary, among the higher ranks of officers under your command, to whose indolence and want of attention the principal blame must be attributed; and you may depend upon receiving my cordial support in the dismissal of any officer, from the senior General to the lowest Ensign." The sense of duty, with stringent measures, speedily restored order; but lest this should be interrupted when the army crossed the French frontier, flushed with victory, their leader, in the course of a long admirable Order of the Day, bade the officers and soldiers of his army to "recollect that England and Spain were at war with France solely because the ruler of the French nation will not allow them to be at peace." And further, "that the worst of the evils suffered by the enemy in his profligate

invasion of Spain and Portugal have been occasioned by the irregularities of the soldiers, and their cruelties, authorized and encouraged by their chiefs, towards the unfortunate and peaceful inhabitants of the country."

The conduct of the French authorities was in other cases most hurtful to their own followers. They made prisoners-of-war of our medical men who fell into their hands. When St. Sebastian was taken, the French "Officers of Health" most humbly implored to be set free, putting forward as ground for such a boon that they had humanely treated the English prisoners taken before the last successful assault. Lord Wellington orders his secretary to reply to their petition thus:—"Tell them that I am very much gratified by their care of the British wounded; . . . and I hope they will find that the numerous French wounded in our hands are invariably well taken care of. . . . That I am much concerned that the conduct of the French Government must prevent me from considering them otherwise than as prisoners-of-war." At a later period, the Baron de Maucune earnestly entreated to be set at liberty on parole, and urged as his claim to such favour that his brother, General Maucune, had treated Lord Paget kindly, after the latter was taken prisoner. "Return the enclosure," writes Lord Wellington to his secretary, "and tell him that I am obliged to act towards him and other French officers in the manner the French Government act towards our officers; and that, notwithstanding many French officers have, to my knowledge, been allowed to go to France on their parole, not one has been permitted to return; and not one English officer has yet been allowed to go to England, or to return to the army on his parole. Tell him that I should be happy to show any civility to General Maucune's brother, but that it is impossible."

If this was something like justifiable retaliation, Lord Wellington, on the other hand, generously and unceasingly exerted himself to protect the French people from consequences to which they had been exposed by the cruelty of their own Government. He saw that if the innocent people were harassed by marauders, one cause was in the negligence of officers who did not think it their business to interfere, but who were reminded that the possession of rank in the service was attended by the necessity for the performance of duty, and for attention to the maintenance of good order and discipline. He determines to send "officers so grossly negligent of their duty" to England, as he is "determined not to command officers who will not obey his orders." Officers are threatened with being made to pay for the damage done by the men under their control. "Till lately," he writes,—"8th March, 1814,—"I could not say too much in favour of their conduct; . . . but now, "I have no doubt the inhabitants of this country, however at first well inclined towards us, will be as much our enemies as the Spaniards and Portuguese ever were to the French army." In all these cases, the Commander attributes the conduct of the troops entirely to the regimental officers, whose incapacity, apathy or unwillingness he not only lashes severely, but traces "to the promotion of officers in regiments by regular rotation, thus holding forth no reward to merit or exertion." They are all brave enough, he allows, in going into action and defeating the enemy; but victory disorganizes them, and "I have always found that we lose more men in a pursuit than in any general action." Straggling parties were continually surprised and cut off, and Lord Wellington again pro-

tested, in vain, for awhile, against a condition of things so discreditable.

Matters improved as the troops fought and advanced. Towards the end of March, 1814, the Earl of Dalhousie writes from Bordeaux to the Field-Marshal, that "the regularity and excellent conduct of the troops astonish the city and even myself. I assure your Lordship I don't mean to pay them compliments in saying so." At this time the Duc d'Angoulême, nephew of Louis the Eighteenth, was also in Bordeaux, where there was as yet but a "gloomy suspense," and "no energy nor activity" on the part of the Bourbonite citizens, so uncertain still was the future career of events, and so great the lack of money to keep the Bourbonite cause progressing. It was not yet quite certain that all was lost for Bonaparte, or, if all were lost, that the Bourbons would necessarily be his successors. Bernadotte is spoken of in a communication forwarded to the Field-Marshal as "entertaining the somewhat romantic hope of being able to appear as a mediator between his allies and the French people, and receiving from the latter the sceptre, in testimony of its gratitude." This was absurd enough, but there is a scarcely less absurd report noticed in a letter of the 5th of April, 1814, from Sir C. Stewart to Viscount Castlereagh. "I believe they have been endeavouring," he says, "to have a decision for a regency for Buonaparte's son. This has been most peremptorily refused, and, if there were no other reasons, there is indisputable proof, I am told, that this child is not the son of Maria Louisa, but that she was delivered of a dead child, and this infant was substituted from a girl of one or two that Buonaparte had at the moment at hand in case of accidents. I have heard this from such authority I can hardly doubt it." This story, and the English in which it is expressed, are worthy of the writer, whom the late Duke of Buckingham has pilloried in his Correspondence.

Perhaps the most important portion of this volume will be found in the few pages at the end, written by the Duke in 1838, comprising a criticism of M. Choumara's book, published the preceding year, and which book professed to settle certain disputes between Marshals Suchet and Soult, and to award the victory in the Battle of Toulouse, not to the English, but to their adversaries. With regard to the disputes between the Marshals, our own Field-Marshal describes such disputants as caring less for the public interest than for the objects of their own ambition and aggrandizement. With respect to Suchet, he quietly points out his mendacity and exaggerations when the latter had a purpose to serve, and he says of Choumara's book generally, that it is "well worthy of attention, as showing the evils with which these great military establishments and systems are pregnant, and which must destroy them."

After this pregnant text, upon which M. Fould is now preaching sermons to Louis-Napoleon, the Field-Marshal turns to the question, who won the Battle of Toulouse, Wellington or Soult? It is only necessary to remember that the object of the British General was to dislodge the enemy from Toulouse and its neighbourhood, and that there was no other mode of effecting this but by forcing his entrenched position. This position was accordingly forced after a gigantic struggle, but Soult remained in the town a day after the battle was fought, and, therefore, according to Choumara, gained the victory. Soult, however, retreated from the town before the enemy could capture him in, or drive him out of it. "Toulouse," says Lord Wellington, "was a

field of battle, of which the principal fortified position most important in the view of those who attacked, as well as of those who defended it, was taken by the allied army after a desperate combat. The consequence of the battle was that the allied army took possession of the passages of the Canal de Languedoc above the town. In his letter to the *Ministre de la Guerre*, of the 12th of April, Marshal Soult says that the Allied army occupied the heights of Baziege by which he was to retire. In his letter of the 11th, he had expressed to the same minister and to Marshal Suchet his apprehension that he should have to fight his way out of Toulouse,—as he certainly would if he had not marched when he did." Nothing can well be more simple. Soult was driven from the key of the position, and after breathing his vanquished men for a few hours in the city which he could not keep, he fled with them thence, and left positions, city, people, cannon and stores, in the hands of those whom French writers denominate, with characteristic generosity, the vanquished! It will not be amiss to add that strict moralists regard Soult as the murderer of every man who fell on either side in the Battle of Toulouse. When he fought that battle, he was aware that the reign of his master was broken, that the Bourbons had been proclaimed in and accepted by France, and that, under such circumstances, to continue the contest was mere wanton blood-shedding. But the vanity of Soult was stronger than his humanity or sense of right. He struck a last blow in hopes to revive the cause, or give respectability to the fall of the great "Military Establishment" which constituted France. He failed, but denied his failure; and yet he was so little of an Imperialist when the Empire went to ruin that there was no more fanatic Bourbon than he, when the priests congregated beneath the white flag on the Tuileries, nor a more unreserved friend of Orleans when Louis-Philippe had succeeded in overthrowing the dynasty of his cousins.

*Lovel the Widower.* By W. M. Thackeray. (Smith, Elder & Co.)

THERE is a superstition amongst many people that photographs are likenesses, and that, however hideous the result may be, the photograph only brings to light the ugly possibilities that lie dormant in the individual. Again, there is a notion that caricaturists produce the strongest likenesses; it being essential to the success of caricatures that every one should "recognize them at a glance." In both cases candid friends mildly insinuate against the "vanity" which protests against accepting the award. It is always easy to understand a dashing exaggeration; it saves trouble both to the artist and the public, and spares the skill and patience necessary to produce or to discern the delicate shades of the *poco meno e poco più* needed to make a genuine portrait. What is true of portrait-painting holds good of the art of delineating character. It is easy to produce a caricature which, by its exaggeration of some salient peculiarity, is certain to be recognized—and to raise a chuckle of recognition from his trick of resemblance to some people we have seen and observed; but that does not constitute a knowledge of human nature. Mr. Thackeray's present work—the sad failure of a man of genuine powers—seems to us to be in Literature what a photograph or a caricature is in Art. 'Lovel the Widower' was given out to the public in graduated measure, and there was not enough at once to allow the reader to ascertain the full flavour of it. The coarse pungency kept criticism in abeyance. There was the skilful delineation and clever

drawing of superficial manners and customs in the English society of to-day—club men, university tutors, lodging-house landladies, broken down militia captains, odious mothers-in-law, and victimized sons to match; in short, all the characters which are written in the chronicles of the Snobs, only that there was less fun and more ill-nature. Readers, however, took their instalment of bitters with a shrug, and a mild question whether the bitter had a wholesome flavour. Now that the whole is administered in a single dose, we doubt whether the most cynical will not decline to gulp it down; it is not sparkling bitter ale, but a deleterious beverage, neither good nor pleasant.

The characters are slightly-drawn, sketchy exaggerations; they have no more claim to be considered life-like delineations than the masks in a Christmas pantomime, but they do not profess to be burlesques. They are set forth by Mr. Thackeray as average specimens of the real human beings going about the world, only that he declares he sets them forth as they really are, stripped of all their pretence and self-deception. He seems to consider that he disarms objection or remonstrance by adopting the first person in the narrative, and making the I, myself, I, who tells the story, considerably the most contemptible, disagreeable person in the lot. Nurses tell their charges that "beauty is but skin deep," but that skin is an essential provision of nature for the health and comfort as well as for the beauty of the human being; it is an elaborately contrived resource for facing and containing the wonderfully made bodies given us for our habitation. It is neither a glove nor a garment, but part of our living selves; and to destroy the tissue with sulphuric acid, or to strip it off *à la St. Bartholomew*, would not make human beings bear any more resemblance to truth and reality. At every line of this present story Mr. Thackeray brings out his little bottle of sulphuric acid: the result is hideous disfigurement, without any end gained or aimed at, beyond the coarse insolent laugh of fools, who feel that if all this be true to nature, they are as good as their betters;—or, rather, that everything is mean and bad, and that better is only a pretence. Not good teaching, this—nor true teaching, either. Everybody knows the deceitfulness of his own heart, whatever he may know of that of his neighbour. Each of us knows that he is weak, and can be wicked; but we every one of us revolt against being told and taught that there is nothing better than the worst part of ourselves—that the aspiration to be better than we are is only pretence and humbug. The joking and jesting recognition of baseness and meanness and selfish ends in generous impulses, takes off the edge of the shame and humiliation which the consciousness of those flaws ought to inspire. The instinct to hide them is not, as Mr. Thackeray broadly says, hypocrisy; it is a confession to ourselves that they ought not to exist.

Mr. Thackeray has the responsibility of being one of the chief writers of the light literature of the present day. All that he writes is sure to be read; all that he asserts as his own opinion is sure to be listened to, if it is not accepted. How does Mr. Thackeray use his power? In the present story—with which alone we have to do—there is not one single touch to kindle in the reader a spark of generosity or kindly feeling; not one word to awaken or to stimulate a noble thought. After closing the book, the reader will feel conscious of having suffered a moral deterioration, from the intense ingrained vulgarity of spirit which pervades and shapes the whole story.

Mr. Thackeray should do better work than this in his generation. If he shall always be content to be a satirist of men and manners, and no more, there will be for him no enduring fame.

*The Alps; or, Sketches of Life and Nature in the Mountains.* By H. Berlepsch. Translated by the Rev. Leslie Stephen. (Longman & Co.)

ALPINE adventure and description have already become a conspicuous part of our travelling literature. Within a few years we have had before us the 'Peaks, Passes and Glaciers,' by members of the Alpine Club collectively, and four several volumes, at least, by members of the club individually, while one or two of them have contributed their essays on special localities, to "Vacation Tourists." Ladies, of course, aspire to mountain honours, but anonymously, since they would "blush to find it fame." One fair mountaineer on a mule has favoured us with her 'Tour Round Monte Rosa,' and another (a lady as we infer) has trodden 'Alpine Byways.' Two agreeable sisters, not anonymous, have sketched as well as scribbled on the Alps, and bold Miss Bremer has made a lengthened sojourn in Switzerland, scribbling all the while in her usual readable manner. It is not well, however, for man or woman to be alone in Switzerland; and it is better that man and woman should be there together than man and man, and woman and woman. The most enjoyable mode of mountaineering is to go with one's wife, as the Rev. Mr. King did when preparing his Italian Valleys of the Pennine Alps (for we take the mysterious E—to be his wife); and if any lady should desire to prompt her husband or brother to adventure on such a tour next summer, she will find it to her advantage to bring the volume now before us into evening reading at her own fireside.

Although simple "H. Berlepsch" appears on the title-page, we believe it is Baron von Berlepsch who has penned this volume. It differs from such predecessors as we have indicated, in being a popular and methodical reduction of much of the existing knowledge respecting the more commonly-visited Alps. Individuality, therefore, is here merged in an abstract of the sayings and sayings and doings of many, and the author rarely mentions himself. Indeed, but for the evident gusto which he has for Alpine scenery, life and adventure, it might be fancied that he was merely a well-read and diligent compiler. Those readers, however, who have seen some of the principal scenes described, will at once detect numerous discriminating touches and tints in these verbal pictures, which show that although the Baron has profited much by books, he has also studied much from Nature. If he has been surpassed in glow of description by Von Tschudi, his partial predecessor in the same direction, he has not been surpassed, and perhaps not equalled, in the art of grouping Alpine objects and subjects, in bringing forward instructively a great number of scattered observations, and in presenting attractively to the general reader the scanty traces of human life, and the abundant phenomena of unrestrained nature in the great snow mountains and the rugged passes.

Of humanity in the High Alps the traces are comparatively few, yet when contrasted with our civilized life and luxury they are full of interest. Very few, for instance, in a thousand of the rapid tourists who ride or tread the beaten paths of travel, in August and September, know or remember that at this very time the hardy wild-hay cutter is higher up than they are, and bent upon the most hazardous of occupations. For the rest of the year he may



be either a builder, or a hired workman, or a weaver, a carver, a labourer, or a chamois-hunter. Now he is away at daybreak with scythe, alpenstock, crampons, a bag of provisions, and a cloth for the wild-hay when cut. Ascending heights is to well-fed foreigners an enjoyment of the highest order, to him it is a sombre and dangerous task. He goes not for scenery, appetite and romance; he selects not famed peaks and perilous yet picturesque passes, but winds up a rock-wall almost overhanging the green terrace below. It may be formed by elevated layers of slate, limestone or dolomite, placed edgewise. Storms and weatherings have loosened particular layers at different heights, and having broken them and rolled the debris down into the valley, narrow terrace-like ridges run along the blank, inaccessible front; and along these carefully creeps the chamois-hunter for prey, and anon the poor peasant for hay. Over these slippery, crumbling, hand-breadth tracks this man painfully paces. A sharp, vertical, mountainous wall is on his right, and to that he applies his broad opened hand. On his left there is nothing upwards but the opposite mountains and the blazing sky, and downwards, but the grey or blue mists that float lazily upon the tops of distant pines, or slightly soften the slaty wastes and the loosely-piled tumbled stone-blocks of ten thousand years. Stones falling from overhead may now suddenly finish the poor man's daring course, or a sudden snowfall at these heights of six or more thousand feet may overwhelm him, or in a few minutes cover up the narrow ledges and hide his future path. But suppose him successful, and that he reaches his scanty hay-crop of thin-stalked, short weeds and grasses of tender and almost Lilliputian growth; even then these must be mown—no easy work up yonder near the ridges of a vertical mass. The grass has then to be collected, packed and rolled up in a rough linen cloth or in nets, and tumbled down to a favourable spot. Sometimes it may happen that the mower has no choice, but must needs carry his burden of a hundredweight on his shoulders, while he descends the cliff ledges with double difficulty, —often scarcely able to put one foot boldly and easily before the other, and always with a chance of being overbalanced and hurled down with his load into swift destruction. And what is his reward if he escape and house his hay?—Three or four francs; the same sum that a thoughtless tourist below is at this same time expending for a bottle of bad wine!

As to the chamois-hunters, their feats and escapes have long been notorious enough,—and almost exhaustively treated by Von Tschudi in his 'Thierleben,'—so the Baron wisely hurries over this topic. Almost every adventurous English tourist has at one time or other had a chamois-hunter for his guide; and almost every confiding Englishman has partaken of so-called chamois at the Alpine hotels. "Where ignorance is bliss," &c. One word only—if goat's-flesh disagrees with you, do not touch the "chamois." The chamois-hunters, however, are the true sons of the mountains, and but for their knowledge of heights and passes many a now accomplished and boasted ascent must have been untrudged. Ignaz Troger, of Oberems, in the Valais, is one of those wonderful hunters, and has silently usurped, as his exclusive hunting-ground, several square miles. Unlike prophets, chamois-hunters have a reputation in their own country, and Troger in particular. "He is," says the Baron, "at the same time the rashest and most adventurous mountaineer; if the ascent of the Weisshorn should ever be possible, Troger would be the first on the top." The Weisshorn has been

ascended (as we informed our readers some weeks ago), and the first man on the top was not Troger, but an Englishman, Dr. Tyndall.

Other native and adventurous mountaineers are the timber fellers and floaters. Their work is dangerous, even though trees stand still and need not be followed like the fleet and light-footed chamois; for the larches and red fir, like genuine storm-trees, boldly stand upon steep cliffs, and often on slopes as steep as church-steeple. Then, in the far recesses of the mountain folds there are isolated cones, surrounded by jagged cliffs which bear on their shoulders flourishing forest canopies. Though apparently inaccessible, like a group of tree sentinels, their day comes at last, and their doom is sealed. Up to them climbs the feller, and they fall, not like ancient lightning-split stems, which have mouldered down from splintered ridges, but in their full and flourishing age, and under the hand of the lightning-like blow of a strong man's axe. Up there, too, must hard-faring woodmen climb,—up there must they live on maize-meal porridge and a little cheese, without a drop of spirituous liquor, for only equable and natural strength lifts that axe to glance clear and cold in the sunshine,—then to ring, and ring again, amidst the eternal silence of those lofty slopes, and to elicit groans from the shuddering trees. At length, when their last tough fibre is severed, the wild woodman must stand aside while some mountain forest-pillar plunges down—sometimes sweeping an unwary bystander away with its crashing branches. Next year the passing traveller who lifts his eyes to the high old-wooded cliffs sees nothing but cold grey rocks and despoiled parapets. And the fellers, do they flourish for ever? No, their turn comes also; if not cut off by accident, you may see them in their old age staggering about with frost-bitten feet or with maimed bodies. Their various exposures and perils make many chapters in their lives, and also form one in this book.

There are glimpses at "high life," in one sense, and low life in another. But in the Alps high life is always hard life, at least to natives and workmen. It is the exact opposite to our own, and therefore, perhaps, so interesting to us. But there is village life in the mountains, as well as lonely life. There are, as everybody has seen in passing along the valleys, little villages perched half-way up the great mountain slopes; and churches, with shining tin-steeple, it may be, and all the appendages of rustic communities. Everything, too, is self-provided up there. Meat, milk, cheese and butter come from rough stall and dairy, while hard black-bread comes from scanty hill-side harvests, and the coarse clothing is woven at home. Only money is absent or rare,—for what need of coin where without it there is every necessary that coin commonly buys? Still life and lofty isolation settle upon such out-of-the-world villages; and there is one in the recesses of the Tyrol where four brothers live together, who work in common at all the trades which must be carried on to supply the wants of life. At a height of 6,000 feet above the level of the sea, these helpful four play into each other's hands, and also each other's feet and mouths. They have and want no other neighbours, for they enjoy undisturbed liberty, equality and fraternity, in a self-providing quartet.

Chalet-life in the Alps is really far from romantic. It sounds well, but it smells bad. Nothing in the line of pastoral simplicity is capable of more romantic rendering than a journey up to the chalets on the heights, at the end of May. The "Senn" and his little company set out gaily, with nosegays of flowers, and gold

tinsel and wreaths of young leaves and box in the hat of one, and fluttering ribands in the cap of another. Cows stroked and sleeked till their coats actually glisten in the sunshine, follow the music of large and loud-sounding bells, and whole herds of obedient followers, succeeded by goats and lambs, wind in long procession, till the packhorse with cheese implements brings up the rear. But all this is the festal show, the delusive delight that introduces to a hard and uncleanly course of daily duty. True, those who follow it like it, but let no fastidious Englishman ever be tempted to try a night in a chalet. It may serve to help him in a long mountain ascent, but unless he be capable of enduring every kind of foe to the senses, and one foe in particular to the person—unless, in fact, he be pachydermatous and one of the Seven Sleepers, it is doubtful whether he will not wish himself a cow in the night, and declare himself to be a calf in the morning for attempting to herd with cows and cowkeepers.

Such is a glance at Alpine humanity; but as for "Nature in the Mountains," who that has been below and amidst them knows how to begin, when he must speedily end? If we select only the more prominent objects, such as the famous snow-mountains themselves, their name is Legion, and their charms innumerable. There are the massive chains, the soaring aiguilles, the solitary peaks, the mighty monoliths, like the Matterhorn, and the grand frontier-like ridges, such as the Rigi. They all live in memory, and when one sits down at the fireside to recall them, they come back before the mind's eye, not pale and cold as in the morning light, but invested with all the rainbow hues of fancy, as they themselves colour and glow and blush and crimson beneath the evening sunbeams. Take, again, those other prominent and pleasing objects, the waterfalls—what can be compressed in a few lines about the beautiful Staubbach, sending down its white, soft, thousand-fold spray, or flinging down its refreshing columns like a reversed fountain, and shooting down its reversed water-rockets into the rainbow-arched basin below? But it has been described, drawn and apostrophized at least a hundred times, and as everybody who visits the Alps sees it, let it drop down and shoot its rockets and plunge its fullness, and bedew the watered wall of rock for its whole 800 feet, without further note from us,—except to say that the Baron has pictured it in every light and under all circumstances but one, and that, doubtless, because he knew it not. But we have listened to its gentle pleadings, and heard its musical murmurs harmonize with the accompaniment of a skilfully-touched piano-forte! We have sat opposite, and attempted to count its water-headed rockets while the strains of Beethoven wonderfully enriched its plunging monotone. How this was contrived is our riddle—not to be lightly solved, lest the fair performer repent her graceful compliance with an Englishman's petition.

On glaciers we hesitate to touch at all at this moment,—and we must therefore slide down them, not even pausing at a crevasse, or mineralizing at a moraine. The same, too, of avalanches,—only wishing that we could ever see a monster in its descending madness. As to those dust avalanches which one commonly sees or hears from the Wengern Alp, coming by comparison so softly and slidably down from the Jungfrau in the months of August or September, one cannot believe in their mightiness or dread their desolation; one would naturally long to behold a ground avalanche in spring rushing down with chaotic confusedness—"this complete dissolution, this universal,



instantaneously developed phenomenon of hurricane, earthquake, landslip and thunderstorm, uproar, flight, destruction, annihilation, accompanied by the crashing of the snow pressed together, the overwhelming roar of splintered trees, the hissing flight of rocks, and their sharp blows against the cliffs,—in short, an indefinable deafening tumult, whose echo, repeated a hundredfold from the corner of every valley, is collected into the roar." This, indeed, would be worth seeing, at a safe distance; and reading of such natural catastrophes, we can understand the alleged instinctive prescience of many beasts just before such a fall. Mountain daws come down from the heights, dogs grow perceptibly restless or howl loudly, and horses warningly shiver and shy on the doomed pathway. So at least it is reported, and there was an old packhorse many years employed over the Scaletta Pass who regularly prefigured by his restiveness and excitement the approach of avalanches. Once during winter he manifested his prescience by stopping stubbornly at a certain point in the pass over which he was dragging passengers in a sleigh. Cruelly and foolishly urged to advance, he first neighed loudly, then put out all his strength, and sought by desperate haste to escape the dreaded danger. In vain—a few seconds elapsed, when down came a sudden crashing overwhelming mass, and horse and travellers never emerged from it!

Of thunderstorms in high places we cannot do more than passingly speak; though no one who had ever been caught by one in a pass or near a peak would care ever to speak much about it. As compared with such meteoric phenomena in the low lands they are indescribably terrific. High up on a snow pass, on the very slippery ridge, and just in sight of the wooden cross that marks the summit of 8,000 feet and upwards (we are writing from our own recollections of a particular pass and storm this year), a solitary traveller is manfully mounting, alpenstock in hand. Warned in vain by the last human being he met with, at the last chalet four or five miles behind, he dares the pass alone, not difficult under ordinary circumstances. An hour or two earlier he might have gone over securely. But now the dark masses of cloud have flocked together and formed a threatening black canopy. In a moment down comes a rushing wind, against which no man can stand;—down comes a plunging rain, the drops of which hit the face like swan-shot, and the storm breaks forth with all its resistless force. A bundle of forked lightnings is loosened—and away and away, zigzag—flashing, blinding, leaping, shooting, filling the air with keen forked flame—terrifying the dazzled solitary, who in vain draws his cap over his eyes. And now the roll of the volleyed thunder—ah! this is thunder—crashing from cloud to cloud, seeming to rebound from mountain to mountain, and to find awful echoes in unseen caverns. How it claps its gigantic hands again and again in wild rage over the bewildered man who has dared to climb alone and a stranger, up to the haunt of storms! To get back, half drowned and dazed, to the huge barrack-like inn, to remain there the whole stormy night as the only guest, to call to mind again and again, in the hours of darkness, those fearful flashes, those terrible reverberations, those sweeping winds and those sheeted rains—was all that could be done, and is all that shall be here said of Alpine thunderstorms! To describe a dozen is nothing to enduring one.

Of course, there is religion, and, of course, there are churches and chapels, in the mountains. Where such storms break forth, or such avalanches dash down, even the most benighted race

must have its places and times of worship. The English have their own little churches here and there in the most frequented spots. But, at all events, approach the mountain village church, towards the beginning and at the close of the morning's service. Sunday in the mountains is man's as well as Nature's holiday. To stand upon a lofty point, and hear the church-bells ring below, is to listen to most touching music. What though it be a monotone!—it reminds you of home and holiday with friends and family. Peace is all around, as well as poverty. See how yonder dark ravines, and those old, brown, timber houses dotting the green meadows, yield their slowly accumulating congregation! They all wind towards the tall church, bend before the huge wooden cross, enter the door; and after a while you hear the soft swellings of a pealing organ floating out to you, and attuning your spirit to the time and the scene. But mass has been said; the doors are again opened, and out come, in a kind of regular order, pairs of women and girls in district costume; some, matronly and aged, in thickly-folded gowns; some, youthful and conscious of youth, clad in bright lively colours and with picturesque caps, perhaps with silver chains or brooches. The matronly and maidenly pairs defile before you, and old eyes and young eyes are upon you as they pass, for you are the only stranger. Well for you that you cannot understand that subdued *patois*, or else you would not feel yourself complimented. And now come the men, feeble with age, with snows on their heads like those on the mountains, or young in years, laughing as they scan you. Follow the procession until it divides:—the women go straight home; the men, however, do not. They sidle off into an inn, there to listen and to chatter, and, lightly or heavily, to imbibe. Yet not always do they enter the inn, for sometimes there is a general meeting for Government proclamations and military orders. In the afternoon the younger men are—not at their Catechism, but—in the shooting-ground. Or, to close the scene, down yonder slope is descending a little cart with an apparent box; yet the lad who drives, and the peasants who follow, are mournful and silent. Their faces are downcast, and there are moistened eyes in that little orderly group. It is a mountaineer who lies in that box, and that box is his coffin! For many a day did he pass down this very way to church,—for many a year, from the time when he bounded along as a boy, to that in which he picked his steps cautiously as a senior. It was a long way to walk—it is now a long way to be carried—on a narrow little car to which is harnessed his own horse or cow. Old friends come up and join the procession as it winds round the head of the valley to the churchyard. Into the grave he is lowered; rough faces, that whole winters did but harden, are now relaxed, and tears are dropped. Here is an end of the simple annals of one poor man. A little wooden cross marks the place where he who so long dwelt in the mountains now lies low in the valley. A female hand adorns it with an *immortelle*, and all is over.

The volume before us has suggested to us so many topics of interest that our pen has run faster than our feet would do in the snow-fields. We can honestly commend it to all who stay at home, or who have been in the Alps, and still mean to go again, or to those who simply mean to go. It is not in any way a guide; but a very agreeable, readable, well-constructed volume, illustrated with several spirited plates. The translator merits thanks for having introduced so acceptable a book to English readers. A few sentences might have been clearer; but we only desire that others

may peruse it with an interest equal to our own.

*William Shakespeare's Sonnets in a German Version*—[*William Shakespeare's Sonnette in Deutscher Nachbildung*, von Friedrich Bodenstedt]. (Berlin.)

SHAKESPEARE has been fortunate in Germany, both with critics and translators. It is true that a mass of folly has been accumulated round his name by some of his critics, but even this is counterbalanced by the amount of light that has been shed on his Plays by the more expert among the number, and no quantity of bad translations could be made a reproach to a country that has given us the version of Tieck and Schlegel. Prof. Bodenstedt pays a graceful compliment to his predecessors, though he does not sufficiently prize his own work, when he hopes that this translation may be judged worthy "to be set as a portrait-bust of Shakspeare in a niche of that magnificent monument which Schlegel has erected to the English poet, by the masterly translation of his Dramas." It is more than worthy. In finish of execution, in poetical and critical appreciation of the original, in sharpness of insight, and in justness of views, the portrait-bust can claim no subordinate place, no little niche in the monument, with which only the smallness of its scale prevents it from competing. In truth, Prof. Bodenstedt's difficulties have been greater, and are more strikingly overcome. Translation into rhymed verse is always a harder task than translation into blank verse; and with Shakspeare's Sonnets, unequalled in condensation, stamped with originality of form and pithiness of expression in the very highest degree, the difficulty might seem insuperable. To say that Prof. Bodenstedt has mastered all the turns of thought and intricacies of phrase, that he has rendered worthily those many noble lines which stand out like massive gems, and are familiar by constant quotation, is to give him very high praise, but no more than is justly due.

Though we are unfortunately debarred from proving our assertion by giving samples and entering into details, we are not so restricted from considering the critical views Prof. Bodenstedt has enounced. He discusses the various questions connected with the Sonnets in a postscript, and reviews the solutions offered with a kind forbearance of any addition to the number. We doubt if our gratitude is not as fully earned by this forbearance as by the translation. Whatever may be the probabilities in favour of any chosen hero, it is impossible at this time of day to accept them as proofs. Whether we believe with Farmer that Mr. W. H. means William Harte, who was not born till after most of the Sonnets were written,—or with Tyrwhitt, that it means W. Hughes, who has never been proved to exist,—or with Boaden, William Herbert Earl of Pembroke,—or with others, Henry Wriothesley Earl of Southampton,—or with Chalmers, Queen Elizabeth,—or with Herr Barnstorff, Mr. William Himself,—our conjectures are equally liable to be overthrown, and equally valueless if established. And we should be very sceptical about the taste of the critic who should only see in Shakspeare's Sonnets a ground for disputing the owner of two initial letters. Prof. Bodenstedt has done far more to ensure the due appreciation of the Sonnets by adopting a new order of sequence, and by analyzing the poet's character as shown in his personal effusions.

We will first examine the new order in which Prof. Bodenstedt has disposed the

Sonnets, regretting only that he has not more fully stated the principle of his classification. He divides them into four parts, placing in the first those Sonnets which seem to date from the earliest period of Shakspeare's life, and then grouping the rest by their contents, so as to form a connected story. Thus in the first detachment Shakspeare is in love, in the second his love is false to him with his friend, in the third he is exhorting his friend to marry, in the fourth he glorifies his friend and boasts that his poems are proof against time. It will be seen that the translator has entirely inverted the general order, and, on comparing the present succession with that hitherto adopted, that very few of the Sonnets stand to each other in the same relation. At the beginning of the third division the Sonnets which are placed first of all, in the English editions, follow each other exactly up to the nineteenth; with this exception, there is no coincidence. Prof. Bodenstedt has here abandoned tradition as boldly as M. Fechter; but we believe the conservatives will admit the judiciousness of his endeavour, even if they ask for some alteration in the details.

We come now to the light thrown on Shakspeare's character by his Sonnets, a point which has already been ably commented upon by Hallam. But Prof. Bodenstedt judges more favourably the indications of humanity conveyed in their confessions of weakness, and rejoices that the poet, who seems so unapproachably high in his Plays, comes nearer to us in his Sonnets, in the changes from sadness to joy, in the sufferings, weaknesses and errors that belong to mortals. "Our reverence for him is not lessened, it rather increases, as well as our love for him, when we see what dark and steepy paths led him aloft to the pure summits of Art. Is it not affecting when we hear this powerful man, who gave immortal life to everything he touched, complaining of the infirmities of mortality?" Hallam regrets, in the name of Shakspeare's admirers, that such evidences of the great poet's frailty should appear, that such weakness of love can be laid to his charge; and Hallam's complaint reads strangely when we remember that a similar monument of love was destined to be erected to his son. Prof. Bodenstedt takes a ground with which Shakspeare's admirers will be more satisfied, and in demolishing Herr Barnstorff's idle theory he defends the poet from the charges of undue weakness, of vagrant love, of extravagant friendship. He quotes Lessing's defence of Horace, and asks what hinders moral carpers from seeing an ideal mistress in the lady of the Sonnets, a study for Cleopatra. He agrees with most English critics, that the "Friend" of the Sonnets is the Earl of Southampton, referring to expressions in the Sonnets which are paralleled by expressions in the dedication of 'Lucrece.' He dwells on the fact that in the time of Queen Elizabeth friendship was much more cultivated than it has been subsequently, and yet Schiller has glorified friendship in strains little less glowing than those of Shakspeare. He produces passages from 'Twelfth Night' and 'Romeo and Juliet,' which are almost identical in tone with those which have excited Herr Barnstorff's virtuous indignation. "Let us imagine Shakspeare," he says, "coming from a small town, from needy circumstances, to be a player in London, suddenly winning by his poetic talent the friendship of the handsomest, most brilliant Earl in England, who, disregarding all vulgar prejudices, honours the great Genius even under that most despised covering, and offers him a warm, intelligent heart. Is it so difficult to understand that such a friendship, increasing every year, making him in-

wardly happy, and also procuring him external advantages which we will not further dwell upon, should transport the young poet to the most glowing enthusiasm and veneration for the man who stood so high above him in the estimation of the world?" We only regret that Prof. Bodenstedt has devoted so much of his space to refuting Herr Barnstorff, and that he has been led by the necessity of meeting so many charges into an occasional repetition.

*The History of Modern Europe, from the Fall of Constantinople in 1453, to the War in the Crimea in 1857.* By Thomas Henry Dyer. 4 vols. Vols. I. and II. (Murray.)

A compilation which should unite within its pages the results of the historical labours of the present generation and give a compendious account of European politics and civilization for the last four centuries, would doubtless supply a want which has been felt by the student of European history. The critical investigation of history has in the present age been carried to a perfection previously unknown, and of which, indeed, preceding ages were not capable. The mass of recondite materials which has within the few past years been made accessible has been immense, and these materials have been sifted, examined and collected with a patience and ingenuity which taken in their entirety is unparalleled in any age of the world. For in this, as in most of the other achievements of the age, it is the collective and not the individual results which affect us with admiration. If we have no Muratori, Montfaucon, or Ducange, rising majestically above his fellows, there has been a crowd of writers, all animated with the same love of truth, co-operating without design in the same good work, and devoting the best years of their lives to slow and patient labour, with the unwearied hope of raising some portion of the veil of obscurity which divides the Present from the Past. They have ransacked the unexplored depths of libraries, sifted piles of confused, antiquated and illegible manuscript, read through bales of unpublished correspondence, examined in detail despatches, state documents and records, now first become accessible, and condemned themselves to intellectual drudgery of the most repulsive nature, often simply for the purpose of establishing a fact or verifying the conception of a character. The results, however, of this labour are scattered about in too large a number of volumes to be immediately accessible to the general reader; and the historical student, who takes in order the works of Ranke, Von Hammer, Zinkeisen, Sismondi, Michelet, Martin, Mignet, Hallam, Prescott, and others, acquires his knowledge in such a fragmentary manner that, unless he is gifted with an unusual retentiveness of memory and grasp of historic conception, he is unable, while reading the narrative of each separate portion, to attain to a clear view of the progress of our homogeneous civilization carried on by the separate members of the European family of nations. For, as Mr. Dyer observes, the history of modern Europe, complicated and extensive as it is, is still to be viewed as a whole:—

"That it is capable of a certain degree of unity may appear when we reflect that the greater part of the European populations are descended from a barbarian ancestry possessing very similar laws and customs; that all have derived a common civilisation from Rome; that a large portion of them trace their language and their laws to the same source; that Latin was long the common idiom of the learned throughout Europe; and especially, that all the European nations, under the title of Christendom, are united together by a common

religion. Viewed in this light, the great Roman Empire may still be said to subsist in Europe in effect if not in form; and to testify its presence, not, indeed, by the trammels of political obedience, but by the nearly uniform standard it imposes in dress, manners, literature and art. The religious unity of Europe which prevailed during the middle ages, as shown by the Crusades, the General Councils, and more permanently by the authority exercised by the Pope as the common father of Christendom, was severed by the Reformation; but already what has been called the European system was arising to supply another bond of union. During the dark ages the aggressions committed by one state upon another were viewed with indifference by the rest; and thus, for instance, the conquests of the English in France were utterly disregarded in Europe. But when by the destruction of feudalism, the rise of the middle class, the consolidation of the great monarchies, and the institution of standing armies, the various European States were enabled to enter into long and distant wars with one another, the aggressive ambition of one became the common concern of all; leagues and alliances were made to check and repress the domination of grasping monarchs, and to preserve the balance of power; and Europe began to form one large republic of nations, acknowledging the same system of public law, and becoming in their transactions amenable to the voice of international opinion. The history of Europe, in fact, presents as much unity as that of Greece in early times. Composed of a cluster of independent states, of which one, now Sparta, now Athens, now Thebes, was always aspiring to the hegemony, the only rallying cry of Greece was against the *Barbarian*, as that of Europe once was against the *Infidel*, whilst her sole bond of union was also a religious one, manifested in the Amphictyonic Council and the national games at Olympia and other places, which bear some analogy to the General Councils and the festivals and jubilees of the Roman Church. It is, then, the change from a unity cemented by religion to a political unity that chiefly distinguishes modern Europe, regarded universally, from the Europe of the middle ages. The commencement of this change dates from the French wars in Italy towards the close of the fifteenth century; but as the capture of Constantinople by the Turks and the destruction of the last vestiges of the Greek Empire, have commonly been regarded as the true epoch of modern history, it has been adopted in the present work. The real importance of that event, however, and what renders it truly an epoch, lies not so much in the fall of the Greek Empire, which had long been effete, and must at no distant period have either perished of natural decay or have been swallowed up by some of its more powerful Christian neighbours, as in the final and complete establishment in Europe of the Ottoman power. The bond of modern Europe being its policy, its history necessarily becomes a political history. Europe, indeed, as already remarked, has also a common civilisation, and in some degree also a common literature and art; but marked in each nation by peculiarities which render an account of those subjects proper rather to the histories of its particular states than to one comprising its general affairs. The history of European literature, moreover, from the fifteenth to the seventeenth century, has been already written by Mr. Hallam, nor could it be treated in the present work, without swelling it to an inconvenient bulk, at sufficient length to be either instructive or entertaining. When we arrive at the eighteenth century, it will, however, be necessary to take a general survey of the literature of the age, as one of the causes which produced the French Revolution."

Although we take exception in some respects to the above remarks, to Mr. Dyer's notion of the method by which the task is to be accomplished, to the limitations he puts upon himself as well as the execution of his work,—yet Dr. Russell's 'Modern Europe' has now become so antiquated a production, so far behind the historical information of the time, that any serious effort to supply its place must be viewed with indulgence, as a guide to



the student of modern history. Dr. Russell's work is bad in style, narrow in view. Its relation of the events of Continental nations is meagre and unsatisfactory in the extreme, and its historic blunders are numerous and glaring; but still, there was a wholeness of design and a clearness of statement which rendered the book recommendable for a commencing student, and has a certain directness of exposition which Mr. Dyer wants. And although Dr. Russell's matter is not so valuable as that which is to be found in these volumes, we doubt whether his facts would not fix themselves more in the memory—a point of immense importance in a commencing book. There is an absence of philosophic method in Mr. Dyer's compilation which must make it a confusing book for a beginner; and the great events of each period are not brought into sufficient relief to give them prominence and to stamp them on the memory. There are no marginal headings, which, in an elementary book of this nature, is a great omission. And Mr. Dyer has fallen into the usual fault of compilers of history—the accumulation of small facts. He has not made his historic narrative turn round central principles, causes and characters, so as to give events affiliation and connexion. In the Introduction we looked for some account of the changed condition of the Feudal system, and of the mode of levying armaments. Considering that Louis the Eleventh did so much towards breaking up the great feudal system of France, it was necessary that the reader should have clear notions of the then state of the feudal system in order to form some judgment of the reason and nature of Louis the Eleventh's policy. The account of the destruction of the feudal system in Book II. Chap. I. is meagre in the extreme. Mr. Dyer does not distinguish between chivalry and feudalism, and in his estimate of the spirit of chivalry shows a want of acquaintance with the subject. His depreciation of Mr. Hallam is oddly expressed:—"If the spirit of chivalry, and what has been called knight-errantry, on which Mr. Hallam has passed so glowing a panegyric, be not mere chimeras and creations of the brain."—The state of military science and tactics at the period at which Mr. Dyer commences his history is also a point on which we had a right to expect information, as well as on the relative importance of the different classes of society and on account of the general decrease of slavery throughout Europe.

The dissemination of Greek learning at the fall of Constantinople is also a point surely not to be omitted in four large volumes of the 'History of Modern Europe.' The neglect altogether of the influence of literature on the course of civilization is a grave error of judgment; and generally Mr. Dyer shows a want of appreciation of the value of ideas and principles; and this it is which leads him to be too diffuse in the chronicling of wars, revolutions and such external facts and circumstances, which, after all, are but one form of expression of the passions and intelligence of humanity. Nor, considering that the author's design is to make his history a political history, can we give him great praise for his political treatment of his subject. The policy of the various states in their political action is not clearly set forth, nor is the personality of the chief actors of each drama brought out with sufficient distinctness; and frequently the most important details are omitted about them, as, especially, the age at which they died, while other less important information is put in. We are not told, for example, at what age died John Hunyad, the heroic defender of Christendom

against the Turks. Our information about Scanderbeg, who so long filled all Europe with the renown of his exploits, is of the scantiest. The character of Lorenzo de' Medici is very insufficiently drawn, and for such a glimpse as we have of it, the reader is directly referred to Roscoe, whose authority in this matter is exploded.

The account of Savonarola, whose memory is still fresh in the minds of the Florentine people, is also poor and drawn from second-rate authorities, and the recent work of Villari on the subject not alluded to. Mr. Dyer does not even allude to the very dramatic deathbed interview of Lorenzo and Savonarola, so significant of the time and of the country. Italian affairs generally, and the relations of the Papacy with Europe, and its pernicious results for Italy, are, also, not represented so as to convey all the interest and instruction the limits of the narrative admit of.

The history of France and Belgium is, however, much better treated. The contest of Louis the Eleventh and Charles the Terrible is told with some spirit, if with little dramatic power. When we come to the League of Cambrai, we naturally look for the observation that it was Pope Julius the Second who, by his league with the Spaniards and the French, introduced those barbarians into the Peninsula whom he subsequently declared he would drive out of Italy; and we were not prepared for the statement which is made, vol. I. p. 241, that one of the grand objects of Julius the Second, on his accession to the papacy, was his expulsion of foreigners from the soil of Italy, and that the policy was pursued in a "truly patriotic spirit." Nor is the infamy of Clement, in being a party to the treaty of Barcelona, sufficiently made clear. The subjugation of the Florentines, with the forced restoration of the house of Medici, is one of the most important events in the whole history of Italy, and its effect should have been more clearly stated. For the history of the Reformation, the rise of the Dutch Republic, the story of the French Civil Wars and the Thirty Years War in Germany, the author had at command abundant materials, greatly enriched by recent additions of the greatest value; but we cannot say these subjects meet with the treatment which is adapted to bring out the most imposing features of that great movement. The narrative of the progress of the Reformation is so broken up, and its interest made so subordinate to other events of the age, that we fail to catch any of the impassioned spirit of those times, and the great characters of Luther, Calvin, and Zwinglius are not drawn at all with a free and bold hand. The great character of Richelieu meets with very moderate appreciation from Mr. Dyer, and the immense influence of his policy in raising France in the scale of nations is not duly set forth in these pages; nor of so grave a personage, are we prepared to find a sentence commence with "Richelieu evidently chuckles in relating these tricks,"—which is below the level of even Mr. Dyer's style.

In looking over volumes embracing so large a tract of history, we have been obliged to choose our points of exception to Mr. Dyer's book somewhat widely apart. But, notwithstanding these and similar strictures on the method and execution of the work, we are glad to give it the praise of being likely to be a useful compendium. Mr. Dyer has, with few exceptions, consulted the best and latest authorities on each portion of the history of which he treats. The historical importance of each series of events is fairly considered, and meets with a tolerable proportion of narra-

tive. It is unfair to judge such a book by too high a standard; but there is an amount of information here contained which could only be acquired by the perusal of very many volumes: the style, though not elevated or elegant, is direct and simple;—and if the two succeeding volumes are equal to the first two, the 'History of Modern Europe' in so convenient a form will be an acceptable addition to many libraries.

*The Massacres in Syria.* By J. Lewis Farley. (Bradbury & Evans.)

Mr. J. Lewis Farley has done noble service to the persecuted Maronites of the Lebanon; and all who are interested in the fortunes of the Christians in Syria should read his temperate volume, which, in a series of letters, sketches the rise and progress of the Druses and Maronites, and describes with stern fidelity the massacres recently perpetrated by the former on their wretched victims. Of those outrages, as well as the wholesale punishment awarded to their chief promoters in the August of last year, we have already begun to speak as affairs of the past. Mr. Farley, however, directs attention to the future, and urges on the Porte and its Christian Allies the duty of preventing, as well as punishing, guilt. "The final settlement of the Syrian question," says the author, "is yet to be arranged by the European Commission; and the measures which must be taken to prevent a recurrence of such atrocities as have lately startled Christendom will require mature deliberation, and will certainly be not less important in their results than the mere execution of a temporary vengeance." Mr. Farley's plan for effecting the permanent tranquillity of the Christian population of Mount Lebanon is the expulsion, on terms consistent with humanity, of the Druses from the regions which they now occupy only to harass the followers of the Cross. The population of Mount Lebanon numbers, in all, 211,000, made up of the following constituents:—Maronites, 112,000; Greeks (Orthodox and Catholic), 58,000; Druses, 28,000; Metuâlis, 7,500; Mussulmans, 5,500. Of the 28,000 Druses only 4,000 are in the Christian Kaimacam, the remainder being under their own rule; whilst of the 80,000 Maronites no less than 32,000 dwell under the oppressive dominion of the Druses. "The Druses, it will be seen," observes the author, "number only 28,000, exclusive of their brethren in the Anti-Lebanon and the Haurân,—and the most prudent course, therefore, to adopt would be to separate them altogether from the Christians; for peace and security can never be perfectly insured in Mount Lebanon as long as these two races, so dissimilar in religion and character, are compelled to remain together. Let the lands of the Druses be fairly valued, and the amount equitably assessed upon the Maronites. Let the Druses of Lebanon retire altogether to the Haurân, where, with the compensation they shall have received, they can readily establish themselves. Then the Maronites, ruled over, as formerly, by a Christian governor, will become free and happy, and the Lebanon will once more give signs of that activity and industry for which its inhabitants are remarkable. If, however, the policy of any of the great Powers renders this project impracticable, measures should, at least, be taken to prevent the recurrence of those fearful atrocities which have for the past fifteen years desolated the Lebanon, and the Christians of Syria should be placed in such a position as would enable them no longer to fear the attacks of their enemies." Mr. Farley's strongest chapter is his



tenth, in which he defends the Maronites against charges of having first incensed the Druses by systematic aggression, and then at the day of retribution manifested an impious thirst for vengeance. Mr. Farley's exertions for the Christians of Lebanon recently met with grateful acknowledgment by the Bishop of Beyrout, in a letter published in our columns. Topics of greater interest at the present crisis engross the attention of politicians; but "the Massacres in Syria" may not be forgotten.

## OUR LIBRARY TABLE.

*Metrical Lay Sermons.* (Snow.)—We respect the purity of intention manifested by the writer of these verses. They will be welcome to many persons who still think that poetry is "about" a subject, and do not demand that it shall pierce to the heart of the matter. But their only success must be sought in the so-called religious world, where there is such a great dearth of real poetry, and doctrinal chaff is ground for food instead of the golden grain. To us it is dreary work, this spinning out in lofty language the subjects of Sacred Writ, that have been done once and for ever with such sublime simplicity. It is most strange that any one can come fresh from the pathos of Job, the common human language of David, the homely English of St. John the Evangelist, and straightway mount upon two stilts of rhyme, and think to get nearer the heart of the people by preaching on scriptural subjects in the longest possible words, and in verse that does its best to re-echo the emptiness of Robert Montgomery's. It has been well said that knowledge must be like music and nursery-songs before the Clodhoppers can dance to it. Especially should this be so with religious writings. One man above all others had the secret of writing for the people in words the simplest and homeliest, and see his success: his name was John Bunyan.

*Glow-worm Lamps.* By W. Brailsford. (Enfield, Meyers.)—Mr. Brailsford is a writer of very pleasant verses, full of sweetness and quiet thoughtfulness. We are afraid they lack the power to move any considerable number of persons; but they show the true poet's feeling and artist's touch in their own modest way. This book contains a hundred sonnets, and not one that is not readable. This description of twilight musing is a fair example:—

Rich purple mists o'erspread the dreamy dells,  
And crofts and woods beneath the drooping sun,  
Are covered with a haze; the day is done,  
And each fond heart with true contentment swells;  
Up from the valley depths a sound of bells  
Floats over world and mere. The glow-worms shun  
The mossy brakes, and true as love's old spells,  
On thyme-wreaths bank their constant courses run.  
Oh! blessed peace! oh! calm and holy time,  
Give me your benison, and let me be  
Partaker of your gentle sanctity:  
So may my thoughts arise to realms sublime,  
While one dear spirit in some heavenly clime,  
Still holds my heart in sweet supremacy.

Looking at the author's "Portrait Gallery," we see that he is no mere weak and whining echoer of the sentimental commonplaces of foolish historians. We take two etchings in proof that he has looked, thought, and apprehended for himself with a right judgment:—

## QUEEN ELIZABETH.

Scan closely all the features as they seem  
To move from out the canvas, note the eye,  
With all its latent will and energy,  
A subject truly for a poet's theme;  
No feeble woman this—no idle dream,  
Drawn in a fitful freak or ecstasy;  
This the presentment of great majesty.  
A face to be remembered as a gleam  
Of old heroic ages, when the hand,  
Though all a woman's, could right nobly guide  
A great grand people in a mighty land,  
And with true sense of justice, yet abide  
The dictates of the law with humbled pride,  
Losing all selfish love at truth's demand.

## LORD BACON.

If men were suffered to behold the dead  
For some brief moments, and could hear them speak,  
Methinks one great true heart mine own would seek,  
And in the mazes of his thoughts would tread,  
A patient learner; then, above us spread  
An atmosphere of light around the peak  
Of some vast Alp, should a bright glory shed  
That I might feel myself not faint, or weak,

Or nerveless near him. Oh! master mind!  
Thy England's noble soul, for ever great,  
Thy braver sense could smile at time and fate;  
Far-seeing all the wants of human kind  
Thou didst despise man's scorn and selfish hate,  
Deaf to poor praises, to stern glances blind.

*The Pleasures of Virtue.* By O. Ceva. (Tresidder.)—A poem to make the ghosts of Goldsmith, Rogers, Bloomfield, Akenside and other kindred spirits rejoice in their Elysium. For two causes:—first, that they secured their places when they did, and cannot be summoned to answer the obstinate questionings of a more critical time; and second, that in spite of sterner verdicts, spasmodic successes, and the general vicissitude of things, there are still worshippers at their old shrine, who get none of the praise which was awarded to them, and all the neglect which they were early and lucky enough to escape.

*God and Man.* (Houlston & Wright.)—The author of this poem does not think the Book of Job complete. Probably the conclusion of that sublime work was lost! He was so struck with the want of it, that he has proceeded to supply the missing chapters. This is the beginning:—

Day dawned—the East burst roseate on the Night,  
And startled all her secrets. From his lair  
Life rose with hasty toilet, half awake;  
And blushing stood 'neath the new-lighted heaven,  
Bewildered 'mid the radiance of the moon.

—But the reader will be braver and more enterprising than we are if the end is ever reached.

*Fables and Poems.* By T. (Saunders & Otley.)—We suspect that the author of the chief piece in this collection was the writer of a notorious letter which appeared in the *Times* signed "Beaujolais." If not the same person, it must be a friend of his, or at least a friend of his cause, which was the disparagement of marriage and commendation of the other thing. Lady Brown, here trotted out, is one of the "pretty horsebreakers," and she lectures the lords of creation with very bad language, in execrably bad rhymes. The last lines in the book are addressed to its publishers.

I cannot say, my dearest sirs,  
The hopes you give me lively are:  
"A hundred poems pass your mint,  
And one don't pay expense of print."  
These are, in truth, but baddish times,  
For jinglers of gentle rhymes;  
The world don't know its interest,  
And what for it 'tis clear is best,  
Else it would quickly run to buy  
Whatever I wrote of poetry.

I may trust we shall you know,  
To feel for my undoubted woe;  
And you agree with me, I'm sure,  
In wishing that there was a cure;  
But still the fact remains the same,  
My songs are nought without a "name."  
You will not bring them out? "Oh, no!  
Unless I pay expense." Just so!  
You say "The way is very great,  
Poems have had no sale of late."  
A hundred poets twang the lyre,  
And ninety are consigned to fire.  
But, sirs—you add with decent smirk,  
"If I will bravely set to work,  
And get a name like Tennyson,  
You'll take my poems very one.  
What'er I scrawl you'll print with pleasure,  
And call me your poetic treasure;  
You'll give me the best price you can,  
And treat me like a gentleman."  
Bravo, my publishers! I say  
You shine just like the light of day;  
Like Tennyson I'll get a name,  
And then you shall enjoy my fame.

*Poems.* By John N. Bissell. (Relfe Brothers.)—A very small book of very brief poems. The following reminds us of the celebrated chapter of history on "Snakes in Iceland":—

## ODE TO SOLITUDE.

Oh, Solitude, where are thy charms?  
I've loitered on hill,  
I've wandered thro' the wood  
And by the river's side,  
But ne'er, oh Solitude, have found thy charms.

*Household Proverbs; or, Tracts for the People.* By the Author of 'Sunlight through the Mist.' Vol. II. (Shaw & Co.)—We are glad to welcome a second volume of 'Household Proverbs.' They are worthy of the first series, and calculated to do much good among the working classes. In this series there are several excellent tracts for women. 'Fine Feathers make Fine Birds,' 'Marry in Haste and Repent at Leisure,' 'She that pawns Once, buys Twice,' are most

useful pieces of advice to all working men's wives, and, we fear, very much needed by many of them. One of the great merits of these tracts is the total absence of all party-spirit in the religious truth inculcated therein. Beyond the one golden rule of fearing God and loving our neighbours as ourselves, there is nothing which can interfere with the prejudices of any sect or denomination. The most bigoted Romanist, or the most strait-laced Puritan, might equally derive benefit from their perusal, without danger of meeting with any doctrine likely to alarm him. Evangelical and Puseyite clergymen can neither of them find anything to object to in these papers, and many a Socialist or Atheist among the mechanics, who would sneer at the proffer of a religious tract, might willingly accept a 'Household Proverb,' and so the way would be paved for better things at some other opportunity. There is nothing like getting in the small end of the wedge; and we imagine that much more might be done in that way, if zealous tract-distributors would begin by proving that 'Cleanliness is next to Godliness,' or that 'Well begun is half done,' before they thrust into scoffing hands the intimation that their owners must "turn or burn."

*Gentle Blood; or, the Secret Marriage: a Novel.*

By J. R. O'Flanagan. (Dublin, M'Glashan & Gill.)—The author of this work is, apparently, seized all of a sudden, with a violent desire to write a novel. He tries, in vain, to make a plot, and to "draw upon his imagination" for materials out of which to concoct his characters. He has been kindly warned, that he "lacked the vision and faculty divine" necessary to a writer of fiction. He does not even "pretend to originality"; but still, he has made up his mind to do something in the way of authorship, and these minor difficulties may, he believes, be overcome. After racking his brain for an idea, without any satisfactory result, a thought strikes him: he will try to get a subject out of the newspapers! There is always something going on in the newspapers—a murder, or a trial, or a robbery, which might, perhaps, be turned to good account—who knows? Ah, he has it at last! that "recent trial in the Court of Common Pleas disclosed so many striking scenes and stirring events," Mr. O'Flanagan flatters himself that "even his unpractised pen can hardly make them *uninteresting*." No sooner said than done. What can be easier! There are the plot, the characters, the conversations, all ready for use. Everybody has studied the subject, and talked it well over, and bought up thousands of little shilling books about it, and the fair victim herself has published her own views of the matter; though, to be sure, the story is becoming a little hackneyed by this time; but never mind that! "We will try it once more," says Mr. O'Flanagan, and it shall be dedicated to "My brethren of THE BAR OF IRELAND," with a few pleasing compliments to the Judge and Jury, and surely that will make it "go down" with the public, if anything will. So, in the form of a narrative, Mr. O'Flanagan begins boldly with the meeting of Major Yelverton and Miss Longworth on the steamboat, at Boulogne. Although he does not pretend to disguise the fact, that his tale is perfectly true, and that his characters are real living people, still Mr. O'Flanagan thinks it necessary to make some slight attempt at giving colour and ornament to the original history, as related in all the papers of the day. He therefore goes through the ceremony (which, under the circumstances, is really giving himself much useless trouble) of transposing the names of the principal actors and actresses in this domestic melo-drama, in such a manner as to prevent any mistake as to their real identity. This is a delicate and arduous task, but has been managed with immense tact and ingenuity, considering all things. Thus Major Yelverton figures as "the Honourable Rodolphus Silverton, Captain of Engineers." Miss Theresa Longworth is called "Sybilla Longword." General Van Straubenzee is turned into "General Von Stenz"; and the lawyers for the plaintiff are respectively designated as "Mr. Serjeant Solomon," "The Right Hon. Mr. Rightside, Q.C.," "Mr. Harrison Endville"; while those for the defendant may easily be recognized in "Adam Truesir,"

"Serjeant Strongbow," "Dr. Paul" and "Mr. Kellett." Under these assumed names the author takes the opportunity of giving a short sketch of each of the gentlemen in question, with which we hope they feel duly flattered. For the rest of the book, we have long descriptions (also drawn from the newspapers, it would seem) of the Crimean campaign. But the finale is really an invention of the author's, we presume; for it certainly has some pretensions to originality. Just as Captain Silvertown is on the point of being married to somebody else, the ceremony is stopped, and Sybilla's uncle, Count Louis de Franchi, announces to the astonished wedding-guests that the bridegroom is already the husband of one wife. The company feel rather "awkward," and return home as fast as they can. The trial ensues, and as soon as it is ended, in Sybilla's favour, Rodolphus rushes to her lodgings, and is received with open arms. It is discovered that a misunderstanding has been caused by a certain Count Rascalli, who confesses all, when lying on his death-bed at an hospital in Dublin. Sybilla has a fortune left to her; Rodolphus becomes Earl of Annandale, and makes a speech to his tenantry, in which he states that good conduct "is sure to be ever regarded as the best indication of GENTLE BLOOD,"—a very fine sentiment, but not one very likely to be echoed by the real Rodolphus Silvertown. It is difficult to see wherein the merit of this method of book-making lies. No ability is required; no imagination; no common sense; no command of language. There seems to be very little wit and no great art wanting, in order to transpire a few names, and tack on a satisfactory end to a most unsatisfactory story. If, however, there should remain in the United Kingdom any person or persons who have not heard enough (and a great deal more than enough) of the "Yelvertown marriage case," by all means let them read the version of it entitled 'Gentle Blood.'

*The Science of Exchanges.* By N. A. Nicholson. (Effingham Wilson.)—The Archbishop of Dublin has recommended Political Economists to discard the established name for their science, and to substitute that of "Cataclastics, or the Science of Exchanges." Whether Mr. Nicholson has adopted this hint does not appear; but this is certainly not the kind of work for which the learned Archbishop took the trouble of making his suggestion. Mr. Nicholson's idea of developing a "science" is to construct a catechism in which his own notions and opinions form the answers to the questions, and are delivered as if they were strict definitions or demonstrable truths. Question 273, for instance, is, "What is the golden rule of commerce?" Now, this is clearly a question which fifty men may answer, according to their humours, in fifty ways. A sharp retail trader might probably say, "Cultivate small profits with a large sale"; or a merchant, "Let your word be as good as your bond." But Mr. Nicholson will only allow one rule to be really "golden," which is, to "buy in the cheapest and sell in the dearest markets." This is, no doubt, a very important maxim; though why it is important, the catechiser, being a Pope in his own book, claims the student to guess. Mr. Nicholson disavows all novelty, and informs us that his object is "to put forward rudimentary truths in the clearest way" that he is able; but his rudimentary truths are only his own vague notions, or at best mere misconceptions of the principles taught by the Political Economists. "Profit" he defines as "any gain or advantage, from whatever source it is derived"—a definition which would confound profits with such widely different things as rent and wages. Rent, again, he considers to be the "price paid for the use of land, houses, &c.," whereas, as every smatterer in this subject knows, "house-rent" is merely a popular expression, and one which could not be used in Political Economy without confusion. When we add, that Mr. Nicholson considers "the source of wealth" to be "trade" (that is, exchange); that the rate of interest "ought to depend" upon "the proportion between the quantity of money in a country and the demand for its employment; and that "retrenchment" by diminishing consumption for the sake of enjoyment "injuries trade," no one who has given attention to these subjects will have any difficulty

in estimating his qualifications for philosophizing on the science of exchanges.

Mr. M. C. Cooke, having found that a cheap manual is wanted "to place in the hands of students in the Botanical Classes established for operatives in connection with the Department of Science and Art," has prepared *A Manual of Structural Botany* (Hardwicke), which, being sold for a shilling, is within the means of everybody. Of course the matter has been compiled from other books, so that original views are not to be expected; all that the public can demand is good arrangement and accuracy. The former is provided by the author, and such inaccuracies as have caught our eye are not very important.

Of publications of a religious nature we have to announce—the Rev. F. H. Scriven's *Plain Introduction to the Criticism of the New Testament, for the Use of Biblical Students* (Cambridge, Deighton, Bell & Co.),—*St. Paul's Epistle to the Romans: newly Translated and Explained from a Missionary Point of View, by the Right Rev. Dr. Coseno* (Macmillan),—*An Exposition of The Lord's Prayer, Devotional, Doctrinal and Practical, by the Rev. W. H. Karlsake (J. H. & J. Parker)*,—*The Letter and the Spirit: Six Sermons on the Inspiration of the Scripture, by the Rev. P. Chretien* (Macmillan),—*The Higher Christian Doctrine; or, God the Father, through Christ the Son, by the Spirit, the Life and Righteousness of His People, by M.A. Cantabrigie* (Whittaker),—*The Ministration of Angels: a Sermon Preached in St. George's Chapel, Windsor* (Parker),—*Short Notes on St. John's Gospel, by the R. H. Downing* (Parker),—*The Athanasian Creed, by L.L.D. (Whitfield)*,—*Part II. of the Book of Common Prayer: its History and Principles, by the Rev. C. H. Bromby* (Black),—*No. IX. of "Tracts for Priests and People," containing Dissent and the Creeds* (Macmillan),—*The Importance of Intellectual Culture for the Work of the Christian Minister, by the Rev. J. G. Rogers* (Jackson, Walford & Hodder),—*Teach Us to Pray: being Experimental, Doctrinal and Practical Observations on the Lord's Prayer, by the Rev. J. Cumming* (Shaw),—*Church of England! Reformation or Ruin? by J. Hampden* (Tresidder),—*"The Sabbath Made for Man": a Sermon, by the Rev. T. A. Holland* (Wertheim),—and *Flowers of the Churchyard* (Mozley).

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## THE OCTOORON.

ANOTHER literary victim, no less than that of the Author of 'Whitefriars,' puts in a claim to the merit, be it much or little, of the story which Mr. Boucicault has dramatized as 'The Octoroon.' This new voice claims a prior title to that of Capt. Mayne Reid; in fact, puts Capt. Reid into the same unpleasant position of defence as that in which Mr. Boucicault stood, and stands. How the Author of 'Whitefriars' can be answered, if at all, is pointed out in the following note. Altogether, the authorship of 'The Octoroon' is growing into a curiosity of literature. The case stands thus:—

Mr. Boucicault produces at the Adelphi 'The Octoroon,' a melo-drama which he offers as a transcript of life in Louisiana—from his original observations.

Capt. Mayne Reid urges (or it is urged on his behalf) that 'The Octoroon' is a play adapted lately from his story of 'The Quadroon'—a transcript from life in Louisiana—from his original observations.

The Author of 'Whitefriars' now comes forward with an assertion, backed by dates and other details, that 'The Octoroon'—and, therefore, presumably, 'The Quadroon'—also—is a close version of his tale of 'Masks and Faces.'

The most curious fact in the affair is, that while Mr. Boucicault and Capt. Mayne Reid assert that 'The Octoroon' and 'The Quadroon' are each based on the author's knowledge of life in Louisiana, as seen by themselves, the author of 'Masks and Faces,' the common original, as it is now averred, does not pretend to have ever been in Louisiana at all!

Here follows the new claim, with a statement of the ground on which it is made.—

"December 4, 1861.  
"It has not been my good fortune (probably) ever to peruse the tale of 'The Quadroon,' for which Capt. Mayne Reid, it appears, claims the honours of the original invention and characterization of the Adelphi melo-drama of 'The Octoroon.' But if this story greatly resembles that of the piece mentioned, a new question of authorship arises, which I beg to submit to you, and which, it appears to me, can only be settled by a reference to dates.

"In the year 1855 there appeared in the columns of the *London Journal* one of those long, exciting romances in which your very popular contemporary's public chiefly delights, entitled 'Masks and Faces.' It extended over a period possibly of eight months in publication, and included a great variety of adventures by sea and land. The principal of these consisted of the achievements of the captain of an English ship in rescuing a lady of mixed blood, placed in exactly the circumstances and surrounded by exactly the same kind of persons and events as form the staple of 'The Octoroon.' That is to say, the Oriana of 'Masks and Faces,' like the Zoë of 'The Octoroon,' is almost a perfect white, her mother being a quadroon; has been educated in every refinement and luxury, and is a dazzling beauty. She is descended, on the father's side, from one of the original French planters of Louisiana, a certain Count Avery, and this father has died, and left his



affairs in great disorder, chiefly through the underhand dealings of a villainous Yankee overseer on his estate, called in 'Masks and Faces' Jonathan Leppard, in 'The Octoroon' Maclosky. These two Antipholi of Louisiana are enamoured, in exactly the same villainously impassioned and resolute manner, of the unhappy Oriana, *alias* Zoë, whom exactly the same slight flaw in their father's act of manumission leaves exposed to the hard fate of being sold, with the rest of the "property," to pay the late possessor's debts. This duplicate overseer, Jonathan Leppard or Maclosky, hopes to secure possession of the charms of the beautiful Creole lady (as the writer of 'Masks and Faces' styles her, very probably in compliance with the popular English ascription of that term to all persons of mixed European and dark blood) by outbidding competition at a public sale, *precisely* in the same style one as the other. The scene of the sale of the slave lady is almost literally the same in the novel of 'Masks and Faces' as in the grand "sensation scene" of 'The Octoroon.' An American sea-captain figures in the novel, whose characteristics exactly correspond with those of the captain of the Mississippi steamer in the melo-drama. In fact, the romance differs only in some few minor points of detail from the drama, excepting in the catastrophe, which would appear more judiciously arranged in the novel than in the play, or, at least, more to English taste, for in the former the British captain saves his Oriana, carrying her off in triumph under all the guns of New Orleans, and in defiance of a ship of war bearing the stars and stripes, and an assault of a rowdy mob of New Orleans to prevent the departure.

"Now, these stories of the tale of 'Masks and Faces,' and of the drama of 'The Octoroon,' thus detailed, are so completely identical—still more in the characters of the novel—with the *dramatis personæ* that it is impossible to doubt but that one is the direct product of the other, inasmuch as they are almost as precisely repetitions as the figures of a crowd in a ball-room reflected in a mirror. Does Capt. Mayne Reid, then, state that the story of his 'Quadroon' is similarly identical, or even bears any strong degree of similar resemblance to that of 'The Octoroon,' whose inspiration he claims? If so, the decision becomes, as previously hinted, a question of dates. 'Masks and Faces' appeared in the *London Journal* in 1855. It was publicly announced to be by a distinguished writer of popular fiction, known as the Author of 'Whitefriars.' It excited much attention at the time, and in a publication so generally diffused, and paraded with significant illustrations in news-vendors' windows, could hardly have escaped coming to the notice of Capt. Mayne Reid. If his production was anterior to this, does he mean then to say that he allowed an open, indiscriminate plagiarism of the kind to go on without a word of remonstrance, in a work of a similar form to his own, when he claims authorship so eagerly in a species of transmutation in which the greatest masters of the drama (and why not the writer of a melo-drama?) have in all ages indulged?

"In justice to all parties, let Capt. Mayne Reid therefore state *precisely* what it is he claims in the origination of the story and characters of 'The Octoroon,' and give the date of his publication; so that the literary public may decide if he is not himself as guilty as any one else of the offence he denounces. Nor will it be the first time, in that case, that those huge popular tales have proved the convenient quarries of the library novelist.

"As respects the claims of Mr. Boucicault to originality, he also should favour us with dates. It is stated that his play has been long performed in the United States previous to its introduction in London. Can he show that it was performed before 1855, when the story of 'Masks and Faces' was reprinted, week by week, in the *New York Tribune*?—although, as the present writer happens to know, it was found so little pleasing to the inordinate self-esteem of Yankee and Southern slaveholder alike, that it excited violent animadversion throughout the 'States,' until finally the proprietors of the American journal broke off the republication. *SUM CUIQUE.*"

## SITE OF HARAN.

Brandon Towers, Belfast, Nov. 29, 1861.

I OBSERVE, in the last number of the *Athenæum*, a letter from Mr. Charles Beke, in which he attempts to identify the village of *Harrân-el-Awamid* with the *Haran* mentioned in the book of Genesis. I have no doubt this letter will surprise all Biblical geographers as much as it has surprised me.

I first visited the village of *Harrân-el-Awamid* ("Harrân of the Columns"), which is situated in the eastern part of the plain of Damascus, in the year 1852; and I confess I was then as unconscious as I am still doubtful of having made any important discovery, so far, at least, as the *Haran* of Abraham is concerned. But as Mr. Beke seems fully convinced of the truth of his opinion, as his argument manifests considerable ingenuity, and as he professes thereby to remove seeming inaccuracies and inconsistencies in Scripture, I shall state in a few sentences my reasons for not identifying *Haran* and *Harrân-el-Awamid*.

1. *Haran* is said, in Gen. xxiv. 10, to be in *Aram-Naharaim*, "Aram of the two rivers." The epithet *Naharaim* is here attached to *Aram* to distinguish the province referred to from the country of *Aram*, which included Syria as well as Mesopotamia (compare Num. xxiii. 7; 2 Sam. x. 6); and also from *Aram-Dameak* (the *Syria Damascus* of Pliny), which was the special appellation of the territory of Damascus (2 Sam. viii. 6; Isai. vii. 8).

2. The position of *Haran*, as given in the Bible, would not agree at all with that of *Harrân-el-Awamid*. We read in Gen. xxix. 1:—"Then Jacob went on his journey, and came into the land of the people of the east." How could this be applied to a district adjoining Damascus? When returning again to Canaan it is said (Gen. xxxi. 21) that "he passed over the river," which evidently means the Euphrates. So the incidental allusions in Gen. xxiv. 4-8 show that *Haran* was far distant from Canaan; whereas Damascus is upon its border.

3. It appears that the people of *Haran* depended upon "wells" for a supply of water for themselves and their flocks (Gen. xxiv. 11, xxix. 2 *seq.*). Now, this is applicable to *Harrân* in Mesopotamia, but would not be true of *Harrân*, or any place in the plain of Damascus, where there is abundance of water in the rivers and lakes.

4. In the Septuagint *Aram-Naharaim* is rendered "*Mesopotamia*,"—a name which appears to have been as definite at that time as it is now, and which is just a translation of *Naharaim*.

5. Josephus describes *Haran* as being in Mesopotamia, and he speaks emphatically of its great distance from Canaan. Alluding to the journey of Abraham's servant, he says—"The servant got thither not under a considerable time; for it requires much time to pass through Mesopotamia, in which it is tedious travelling, both in winter for the depth of the clay, and in summer for want of water." (Ant. i. xvi. 1.)

6. Jerome, in Eusebius's "Onomasticon" (s. v. *Charran*), thus writes:—"Charran civitas Mesopotamiæ trans Euphratem, que usque hodie *Charra* dicitur, ubi Romanus cæsus est exercitus, et Crassus dux captus." The position of this city is also described by Pliny (H. N. v. 24), Strabo (xvi.), and Ptolemy (v. 18), who places it in Central Mesopotamia, and who also defines, with great precision, the bounds of that province.

I think, upon considering the foregoing simple statement of facts, Mr. Beke will admit that to locate *Haran* in Mesopotamia cannot be designated an "erroneous traditional interpretation of Scripture." The Scripture narrative indicates very clearly the position of *Haran*; and the very highest ancient authorities—the authors of the Septuagint version, Josephus, Eusebius and Jerome—are unanimous in placing it in Mesopotamia. To interpret *Aram-Naharaim* as "*Aram* between the two rivers of *Damascus*," and to interpret "the river" which Jacob crossed, on his return to Canaan, as the "*Pharpar*," is against all authority and all probability.

The "seeming inaccuracies and inconsistencies

of Scripture," to which Mr. Beke refers, are easily solved.

First, as to Abraham's servant being called "Eliëzer of Damascus," and yet said in the succeeding verse to be "one born in my house," there is no difficulty. (Gen. xviii. 2, 3.) Every one can fully understand this who is familiar with the languages and idioms of the East. I hold that both expressions are correctly rendered in the Authorized Version. *Ben-bethi* is, literally, "son of my house"; but its real signification is, "one born in my house," and not, as some imagine, a mere "member of the household." Both the expressions are well-known Oriental idioms; and both are true as applied to Eliëzer. When he is called "Eliëzer of Damascus," it does not follow that he was born there, nor even that he had ever been in the city. I knew well in Damascus two men, one called *Ibrahim-el-Haleby*, "Abraham of Aleppo," and the other *Elias-el-Akkary*, "Elias of Akka," neither of whom had ever been in the town whose name he bore. Their ancestors had come from those towns; and that is all such expressions usually signify in the East. So it was with Abraham's servant.

Secondly, as to the passage in Acts, vii. 2-4, it seems to me to require a considerable amount of ingenuity to frame a difficulty from it. "The God of glory appeared to our father Abraham when he was in Mesopotamia, before he dwelt in Charran." It is not here said, or even implied, that Charran was not in Mesopotamia. And as if to prevent any one from inferring that he thought so, Stephen says, in verse 4, "Then came he out of the land of the Chaldeans, and dwelt in Charran." Had he thought that Charran was not in Mesopotamia, he would have said, "Then came he out of Mesopotamia, and dwelt in Charran."

Mr. Beke makes two serious blunders in his zeal to advance his own argument. First, he says, referring to a statement of mine in 'Smith's Dictionary of the Bible,' that Jacob "never came within 300 miles of the Euphrates." Now, it so happens that the Plain of Damascus, where Mr. Beke locates *Haran*, is only about 170 miles from that river! Secondly, he says the flight of Jacob occupied only seven days from *Haran* to Gilead. The Bible tells us it occupied ten (Gen. xxxi. 22, 23).

The whole distance from the town of *Haran* in Mesopotamia to Mount Gilead is about 300 miles. It would seem that Jacob, when meditating his flight, moved his flocks down to the banks of the Euphrates, sent for his family to join him there, and then, crossing the river, struck across the country direct toward Gilead. The distance he travelled in ten days was thus about 250 miles. It is no unusual thing for Arab tribes, under similar circumstances, to make as quick marches at the present day. Laban, on his swift dromedaries, could easily accomplish the same distance in seven days. J. L. PORTER.

## MR. THORNEURY'S 'LIFE OF TURNER.'

Hutton, Brentwood, Dec. 2, 1861.

"Turner hated plagiarism," says Mr. Thorneury in his recently published life of our great landscape painter (vol. ii. p. 256); and he endeavours to show, in no very graceful terms, in his preface, that plagiarism in literature is as repugnant to his feelings as a man of letters, as plagiarism in art was to the artist. "Mr. Timbs," remarks the biographer, "with little of that courtesy which should distinguish literary men, plying his scissors with his usual industry, has lately cut out a dozen or two of trite or erroneous Turner stories and published them in a catchpenny form—for which, as partly fulfilling Job's wish—I thank him."

I may very fairly exclaim with Gratiano, "I thank thee, Jew, for teaching me that word"; for Mr. Thorneury has plied his scissors on a short memoir of Turner of mine with a prodigality that seems almost incredible. Mr. Timbs, the prolific compiler, publishes his Turner stories as a compilation. Mr. Thorneury prints all the best of my Turner stories, scattered over many pages, as his own. In the last edition of Turner's 'Rivers of France,' published in 1853, by Mr. Bohn, there



is a memoir of the artist by Mr. Alaric Watts, in which is included six pages of extracts from my memoir, with honourable mention of me as the author. I need only refer to Mr. Watts's extracts, because it is from these that Mr. Thornbury has helped himself. Out of the six pages (p. xlii. to xlviii.) containing them, he has appropriated three; the contents appear in vol. i. pp. 67 and 198-199, and in vol. ii. pp. 130-131, 141, 161, 217-218 and 318. The first extract Mr. Thornbury takes the trouble to re-write:—

Reeve, 1851.

"He would walk through portions of England, twenty to twenty-five miles a day, with his little modicum of baggage at the end of a stick, sketching rapidly on his way all striking pieces of composition, and marking effects with a power that daguerrotypy in his mind. There were few moving phenomena in clouds or shadows which he did not fix indelibly in his memory."

Mr. Thornbury, thinking probably that my style was now sufficiently elegant for his purpose, lays down the pen for the scissors. His next extract, commencing "An intimate friend, while travelling in the Jura," vol. i. p. 198-199, is printed *verbatim*. The next cutting is manipulated with the skill of an accomplished penny-a-liner. It occupies an entire page of Mr. Thornbury's work, vol. ii. pp. 130-131, commencing "One element in Turner's success was his indifference to praise," and ending "He felt keenly the ignorant criticisms and ridicule with which his own pictures were sometimes treated." The ingenuity exercised to give originality to this paragraph, consists in half a dozen lines in one part of it being printed between turned commas, and attributed to Mr. Peter Cunningham! The fourth extract, p. 141, commencing "He never would tell his birth-day," is printed *verbatim*. Of the next interpolated paragraph, p. 161, commencing, "He wrote few letters," I have less to complain of. Mr. Thornbury does not print this similar to the rest as his own, but, like a vast number of other collectanea in his book, between turned commas, without acknowledgment or reference. The next extract occupies an entire page, p. 217-218, and is printed, also, *verbatim*; it commences, "Turner was always on the alert for any remarkable effects," and ends "in which the great artist's attention had been caught by the hissing and puffing and glowing fire of the locomotive." The seventh and last clause in my indictment against Mr. Thornbury is a short one; and as it is altered I must ask permission to give it entire:—

Reeve, 1851.

"There is yet another portrait to record: Mr. Charles Turner, A.R.A., the mezzotint engraver of his Liber Studiorum, and his oldest and most constant friend, was so desirous of securing a likeness of him, that he offered to pay Sir Thomas Lawrence, or any other artist that Turner should name, if he would only consent to sit, but he was not to be prevailed upon. Mr. C. Turner was, however, determined to have a likeness of him at all hazards, and availed himself from time to time of every opportunity of collecting memoranda for the purpose. He at length obtained a most characteristic portrait in oil, small, half-size, in the act of sketching. The singularity of his dress and figure have been scrupulously attended to, and it has been pronounced an admirable and faithful likeness. It will be gratifying to Turner's friends to know that Mr. C. Turner intends to engrave the portrait."

If anything were needed to show the worthlessness of Mr. Thornbury's 'Life of Turner,' it is the unnecessary appropriation of this passage. One would think that a chapter devoted especially to "The Turner Portraits," about which so much

Thornbury, 1861.

"He walked twenty to twenty-five miles a day, with his baggage tied up in a handkerchief, and swinging on the end of a stick. He sketched quickly all the good pieces of composition he met. He made quick pencil notes in his pocket-book, and photographed into his mind legions of transitory effects by aid of a stupendous, retentive, and minute memory."

curiosity prevails, would be at least marked by some research. But Mr. Thornbury cuts out my paragraph in all its detail, as related to me by Charles Turner himself, bad grammar—a common failing with Mr. Thornbury (here printed in *Italic*)—included; and having run his pen through the rash assertion of the engraver that he had offered to give a commission to Sir Thomas Lawrence, winds up simply with the remark, "I believe that Mr. C. Turner engraved this portrait." Mr. Thornbury, perceiving in my statement of ten years ago that Mr. C. Turner intended to engrave it, assumes that he did engrave it. By happy accident, in no way, however, due to Mr. Thornbury's research, he has hit the mark; for on the death of Charles Turner about three years ago, the secret came to light, at the sale of his effects, as every dilettanti knows, of his having engraved this portrait, as long back, apparently, as twenty years before. What criticism, then, can be too strong to denounce Mr. Thornbury's random assertion "I believe Mr. Charles Turner engraved this portrait"? A print from this plate, which it is suspected the sly engraver destroyed, may be seen at Mr. Graves', the eminent publisher of Pall Mall.

My memoir of Turner, it may be added, was drawn up from *vivâ voce* information imparted to me by some of the great artist's most intimate friends within three days of his decease.—Mr. Charles Turner, one of his executors, and Mr. Leslie, both of whom have since followed him to the grave; Mr. Windus and others.

Speaking of dear old John Britton, the well-known author of many beautiful works of vast and original research on the Cathedrals of England—a man whose memory is cherished by every true-hearted antiquary with homage and respect,—Mr. Thornbury says (vol. ii. p. 151),—"There is a story told of Turner's love of concealment, which connects him with Britton, the publisher of so many architectural works; a plausible and, I fear, a very mean man; one of those bland, selfish squeezers of other men's brains that still occasionally disgrace literature." To whom should this scandalous observation be addressed? I trust that some new biographer of Turner will arise to board this piratical craft, and rescue the valuable freight which the painter's bosom friends have committed to its keeping. It must be painful, indeed, to these gentlemen, to Mr. Trimmer and to Mr. Ruskin especially, to find their precious reminiscences mixed up with such an unlettered commentary. How light the manner, how flippant the treatment, how utterly unworthy of a great subject!

LOVELL REEVE.

#### SWEDISH EXPEDITION TO SPITZBERGEN.

Christiania, Nov. 18, 1861.

THE brief notice you gave, a short time back, of the Swedish Scientific Expedition to Spitzbergen, has induced me to send you some additional particulars, which will, I think, prove interesting to your readers. It will necessarily take a considerable time before the numerous and valuable specimens—zoological, geological, botanical, &c.—collected by the Expedition can be thoroughly examined in all their divisions and branches; yet, some patent facts, which rather tend to modify previous theories and inferences, may be communicated to English readers. This is done on the authority of Mr. Torell, who is at present in this city.

And, first, it has been ascertained beyond a doubt that the Gulf Stream impinges on the Spitzbergen coast. Not only was the seed of the *Mimosa scandens* discovered there, but also quantities of glass bottles, which the inhabitants of the Lofoden Islands and of Finnmarken use in their cod-fisheries, as floats for their nets. It may, therefore, be inferred that this branch is a continuation of that which touches the Norwegian coast. The drift timber, however, which is found in large quantities along the coast, is carried thither by a stream from the East—namely, the Siberian—as a quantity of birch-bark, rolled together in a peculiar form, and evidently manufactured by man, was found amongst it, and it is known that the tribes along the Siberian coast use this birch-bark for net-floats. The

pumice-stone, which was found in large quantities on the coast, in all probability comes from Iceland, the southern coast of which is marked by a branch of the Gulf Stream. The Gulf Stream, however, was found to exert no influence on the marine animal life, which is entirely of a glacial nature; but that it does have great influence on the temperature and climate, there can be no question.

Formerly, it was supposed that the limit of eternal snow reached down nearly to the surface of the sea in the northern part of Spitzbergen; but from observations made on a range of rounded and uniform mountains (devoid of projecting points, &c.), it was ascertained that this limit is at least 1,000 Swedish feet above the level of the sea, so that there can be no glacier formation at a lower altitude.

Another experiment of much interest was also made with reference to the temperature of the sea at great depths. It had been the opinion that at great depths in the Arctic Ocean the temperature was at least +2° Cent.; but by using the apparatus termed the McClinton apparatus, a compact mass of bottom clay was brought up from a depth of 2,800 yards; and a thermometer being thrust in to a depth of 2 inches from the surface of the lump showed 0·6° C., while in the centre it showed 0·3° C.; the temperature of the water on the surface being 4° C.; and though the decreasing temperature of the clay might have been affected by the increasing temperature of the water, as it was being hauled up from the bottom (a business of two and a half hours), still it can have had no possible influence on the centre. At all events, therefore, the temperature at the bottom was by this experiment proved to be not less than 0·3° C.! Notwithstanding this low degree of warmth, there were found several marine animals of different types and classes—amongst others a moderately large Polyparium, probably belonging to the Hydroid class; a bivalve mussel, some Tunicata attached to the Polyparium, Annelides, and one Crustacean of bright colours.

The Flora in Spitzbergen is poor; but still the Expedition has collected about sixty species of Phanerogamous plants. A white bear that was shot was on being opened found to have its stomach full of plants, thus proving that these animals can be herbivorous.

An interesting observation that was made led Mr. Torell and his colleagues to infer that the tusks of the walrus, among other uses, are employed to dig up food from the bottom; for in the stomach of one of the specimens was found a quantity of the *Mys truncata*, a species of sand-mussel, which lies buried at least one foot below the surface of the mud, and which the walrus, therefore, could only reach by using its tusks like a (dung) fork, with which to turn up the mud from the bottom.

Of land birds, a few only were found—the Falco, Gerfalcon, Stryx nyctea, Ptarmigan, and Snow-bunting. As far as can be recollected, there were no strand birds, except the *Tringa maritima*. Eider-ducks were found, both kinds of Auk, and Gulls in plenty. The sea around Spitzbergen is very poor in fish; but marine animals of a low type were numerous; and among these will probably be found much that is new. Of geological specimens an interesting and valuable collection has been made. The paleontological formations seem to belong to the Permian and Jura. Numerous fossils were collected, amongst which were Ammonites, and impressions of leaves of Dicotyledonous genera, bearing a strong resemblance to palm-leaves.

On the whole, the Expedition has been very successful: old charts have been corrected, new harbours, &c. discovered, and parts that were before supposed to be water are now found to be land. When the scientific gentlemen who are engaged in examining the collections shall have completed their labours, a very interesting and valuable addition to our knowledge of those far northern latitudes may be expected.

M. R. B.

POPE CLEMENT V. AND THE 'INFERNO' OF DANTE.  
Di ver ponente un pastor senza legge.—*Inf.* xix. 83.

Newington Butts, Surrey.  
Pope Clement V. was a very unfortunate man; he was unfortunate in his life, he was unfortunate

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in his death, and he was unfortunate ever after. But the sentence which Dante passed upon his soul saved him from eternal oblivion; and the anticipated arrival of his Holiness in Hell has come to possess some historical importance, as tending more than any other circumstance to fix the time at which the poet terminated the first cantica of his immortal *Divina Commedia*.

Clement V. was born at Uzeste, near Bazas, in Gasconne, about 1264 (*'Nouvelle Biographie Générale,'* Tom. X.). In 1295 Boniface VIII. made him Bishop of Comminges, and, in 1299, Archbishop of Bordeaux. On June 5, 1305, he was elected Pope, at Perugia, and, on the 11th of November of the same year, was crowned at Lyon, in the church of St. Just. With this elevation his misfortunes began. On returning from the ceremony, as the *cortège* was passing the descent of Gourgouillon, an old wall, covered with spectators, came down with a crash. The Pope was knocked off his palfrey, the triple crown, first assumed, it is believed, by him, rolled in the dust, and the precious ruby on the top of it was lost. The Pope's brother, Gaillard de Got, was killed at his side; the mangled body of John, Duke of Bretagne was drawn almost lifeless from the ruins, and many unfortunate persons perished miserably.

Clement had been made Pope through the intrigues of Philip le Bel, King of France; and one of the conditions, stipulated for by the monarch, was that Clement should render infamous the name of his early benefactor. The Pope, who was a very artful man, contrived to evade this. After his coronation, he went to reside at Bordeaux; but the vindictive persecution of the memory of Boniface by his royal patron so frightened him, that, in 1308, he resolved to remove to Avignon, which was beyond the limits of Philip's dominions.

Another motive for selecting Avignon as his residence was its vicinity to the Comtat Venaissin, which was subject to the Holy See. On the octave of the Epiphany, January 13th, of the following year, the Pope took up his quarters there at the convent of the preaching friars. The presence of the Papal court at Avignon brought many illustrious strangers to that city, much to the satisfaction of the inhabitants. A few days after Clement's arrival, the ambassadors of the newly-elected Emperor, Henry VII., who had been chosen chiefly through the Pope's influence, waited upon him, to make submission, in the name of their master. They were very graciously received; and his Holiness, who willingly confirmed the election, promised to crown the Emperor with his own hands. But Clement wanted the courage, or consistency, to carry out what he had commenced, and alternately betrayed all parties.

Among other things which the King of France desired of the Pope was the suppression of the order of the Templars. This, with the condemnation of the Beguards and the Dulcins, Clement ordered at the Council of Vienne, which was held in October, 1310; but, as an offset against it, the memory of Boniface was cleared from the accusation of heresy, and he was numbered with the true successors of St. Peter. Thus, while the Pope contented the cupidity of the King in one matter, he provoked the royal indignation in another.

After four years spent at Avignon, Clement thought it would be better for him to establish himself at Carpentras, the chief city of the Comtat Venaissin. Before his departure, he celebrated with great pomp the canonization of Celestin V. (Pier da Morrone), May 5, 1313. This circumstance and the death of Clement, in the following year, have an important relation to the time at which the *Inferno* was finished.

In selecting the pleasant and patrician-like little city of Carpentras for his abode, Pope Clement V. showed much taste for the picturesque, as well as a wise consideration for his general health. Carpentras is situated on an elevated and commanding position, in the midst of a fertile and very beautiful country, surrounded with villas and farms and pretty villages. The general features of the scenery are suggestive of Perugia; and, though the two cities will not bear comparison, yet the country about them may. Possibly, Clement

perceived some resemblance; and the association may partly have determined his choice. It is true there is no Apennine range to bound the prospect on either hand, but the lofty Mont Ventoux rises up with majestic mien, a monarch among French mountains, and materially contributes to compensate the loss. The city itself is not without attractions. Many are the memorials of Roman rule still remaining to reward the researches of the curious, mingled with mediæval monuments of much interest, both military and ecclesiastical. There is a palace with a princely promenade, a cathedral, a theatre, and a public library containing many precious manuscript records, and among them one which relates to the subject of this sketch. There was once a codice of the *Divina Commedia* here, but that has disappeared in a most mysterious manner. Carpentras, in the Middle Ages, was a strongly-fortified city; but the citizens no longer crouch within the crenellated walls; they have burst through these embattled barriers, and spread their homes in liberty beyond.

The Pope remained at Carpentras nearly a year, when, early in April, 1314, he fell ill. Being recommended to try his native air, he set out for Bordeaux, but, his malady increasing by the way, he was obliged to stop at Roque Maure, on the confines of the Comtat, where he died, April 20, 1314, aged fifty years. His complaint is affirmed to have been an ulcerous affection of the lower part of his body, by some biographers called "lupus."

No sooner was Clement dead than the treasures he had accumulated were pillaged; and his mortal remains became the subject of a long and vexatious lawsuit. With the consent of the cardinals, at the request of the bishop and chapter, his body had been transported to Carpentras, to be buried in the vaults of the cathedral, but the canons of the collegiate church of Uzeste, founded by him, claimed it as their property, in virtue of a promise the Pope had once made them to be interred there. The cause took two years to decide, and was gained by the Pope's compatriots. But before the corpse could be deposited underground, the catafalque over it caught fire, and, setting light to the coffin, the body of the Pope was consumed from the feet to the waist. Nor did the residue left for burial, when laid in its last resting-place, remain long undisturbed. In 1577 reforming Calvinists burst open the Pope's sepulchre and dispersed his bones. Thus did the hand of Heaven pursue Clement V. even to the grave, and the Imperial cause, which he had so basely betrayed, was avenged by a retributive Nemesis.

These were the misfortunes which befell the Pope's body;—those which happened to his soul have next to be noticed.

Dante is informed by the shade of Pope Nicolò III., that his successor in Hell, Boniface VIII., will not there remain "*sottosopra*," so long as he had done, before Clement V. will come and take his place. Nicolò III. died in August, 1280, the period of the vision is April, 1300; Boniface died October 11, 1303. The former, therefore, had been in the position described rather less than twenty years, and Dante announces as a positive fact, that the death of Clement V. will take place within a corresponding space of time, that is, before October, 1323. And now comes the question—Would the poet have ventured on this prediction unless Clement had been already dead? The most reasonable among the readers of the *Divina Commedia*, who have no favourite notions to save by maintaining the contrary, affirm that Dante would not, and consequently that the *Inferno* was not finished as we have it now till after Clement's death in April, 1314. Others pretend that the poet might safely have ventured on this prediction, and did so. The question involves some matters of importance in reference to the more recondite meaning of certain passages in this cantica. Those who maintain that the *Inferno* was finished by 1309, among whom is Signor Fraticelli, bring forward three arguments to support their opinion, and to justify the poet in risking an assertion, which nothing could justify but the fact itself. These arguments are founded on three propositions:

the advanced age of Clement—his chronic disease—and the dictum that no Pope would ever hold the keys so long as the Apostle Peter had done, "*non videbis annos Petri*" being a received Papal axiom. This latter notion, a mere clerical superstition, may be dismissed as unworthy of consideration. Even admitting the assertion, itself requiring proof, that Peter came to Rome before Paul, and ruled the Church in that city for nearly twenty-four years, Pope Pius VI. ruled it for nearly twenty-five. If the words be taken in reference to the age of the Apostle Peter when he died, between seventy and eighty, not a few Popes have lived quite as long. Great weight of argument has been laid on the supposed advanced age of Clement, the "*grave età*" as it has been called; but this would seem to be an error, since he was little more than forty when elected, and in 1309 only forty-five. Dante, therefore, could not have drawn any certain conclusion from the Pope's age that he would not live fifteen years longer. Did he venture on that assertion from the known state of the Pope's health? This is the only question of real importance. That Clement was in delicate health, and much given to the consulting of physicians and the taking of medicine, were circumstances well known to those who were about his person, and probably had spread beyond the precincts of the court; they are frequently alluded to in his correspondence with the King of France. But that Dante was so perfectly well acquainted with these things, had so accurate a personal knowledge of the Pope's malady, and was so skilful a physician, so learned a pathologist, so consummate a master of diagnosis, as to predict his death with the infallibility of fate, five years before it happened, is rather exceeding the limits of probability. That Dante was a very learned physiologist, and personally acquainted with the phenomena of disease and the practice of the healing art, we learn from the *Divina Commedia*; but that he ever attended Pope Clement V., or was at any time called in to consultation on his case, we have no reason whatever to suppose, but quite the contrary. The Pope was then in the prime of life, exceeding the age of Dante himself by only one year,—and even supposing him to have been a confirmed invalid, this circumstance was much in his favour. But was the Pope a confirmed invalid either in 1307 or in 1309, and did the character of his disease, whatever it may have been, threaten at either time a speedy dissolution? We must now turn to authorities. Lucens, in his '*Historia Ecclesiastica*' (*Script. Rer. Ital.* Tom. xi.), states, that in 1307, the Papal court having gone to Poitiers to accommodate a certain difference between the Kings of France and England, Clement was taken so unwell that the business had to stand over for nearly a year; and Baluzius, in his '*Historia Paparum Avenionensium ab Anno 1305 ad 1394*' (Paris, 1693), gives several letters which passed between the King and the Pope just before this period in reference to their place of meeting, which show that Clement was very careful of his health, and made the necessity of his taking medicine a plea for postponing his engagement to meet the King, thus turning his bodily infirmity to a political advantage. Whatever this infirmity may have been it was not a very serious matter, but rather so slight as not to be thought worth mentioning by another ecclesiastical historian, Bernardo Guidon, who had an especial talent for noticing disease, and in his life of Clement (*Script. Rer. Ital.* Tom. iii.) says nothing about it. What he does say of the Pope, that he was in no way affected by the severe epidemic of 1311, might be taken to signify that he was then in tolerably good health. In fact, after 1307 his Holiness would seem to have had no other complaint worthy of being chronicled, until 1313, when, for the benefit of his health, he was induced to remove to Carpentras. Nor was he taken seriously ill till the following year. These facts show how untenable is the assumption of those who affirm that Dante might most safely and certainly have declared, five years at least before the Pope's death, that Clement V. would not live to be sixty years old, and who consequently conclude that the *Inferno* was finished and in the hands of Dante's friends as early as 1309. With the destruction of



this frail hypothesis falls to the ground the story of the letter ascribed to the Frate Ilario. There are other indications in the *Inferno* that it was not finished, as we have it now, until several years after 1309; but the evidence deduced from the death of Pope Clement V. is the most satisfactory and conclusive.

H. C. BARLOW, M.D.

#### OUR WEEKLY GOSSIP.

THE Archbishop of Canterbury, the Lord Chancellor, the Speaker of the House of Commons, with a long list of official, elected and family Trustees, attended a meeting, on Tuesday, at the British Museum. So large a gathering has not been held for years. The object was to decide on the great scheme of separating the contents of the Museum into their natural groups,—a scheme long advocated by Mr. Panizzi in behalf of literature, and by Prof. Owen in the interests of science. This plan was adopted in principle by the Trustees a year ago, though only by a majority of one voice. Since then the Government has made the work its own; and the meeting of Tuesday was convened to take the final opinion of the whole body of Trustees. The vote of last year was confirmed, we understand, by a large majority. This act decides the preliminary stage of the business; and permits the Government to meet the House of Commons, without fear of misrepresentation or opposition from the Museum itself. The details of the change are, of course, not settled; nor can they be until Parliament meets.

The Dean of Windsor, as we hear, has privately invited some distinguished archaeologists to visit Windsor Castle, and subject its lions to a more exact and minute examination than has yet been made. Mr. Parker, we believe, has been looking into the structure; Mr. Winter Jones into the books; Mr. Albert Way at the figures in the magnificent west window; Mr. George Scharf at the great collection of historical portraits; Mr. Glover at the armorial bearings of the Knights of the Garter; and Mr. Woodward into everything. What may come of these inquiries, it is impossible for us, as yet, to say. In the spring, when London will be full of guests from all nations, the Dean may possibly give a breakfast or a luncheon, improved by half-a-dozen learned papers on the subject. Windsor Castle is a structure interesting to all Englishmen, and, indeed, to all who speak or read the English tongue. We do not suppose that Her Majesty's house is being thus scrutinized without authority from its occupants.

M. Chacornac having requested Mr. Hind to name the fifty-ninth asteroid (hitherto distinguished only by its number), he proposes to call it *Olympia*, one of a list of names selected by Sir John Herschel.

We are glad to be able to contradict the rumour that Mr. Charles Andersson, the South African Explorer, and author of 'Lake Ngami' and 'The Okavango River,' had suddenly died. Letters from him, dated Cape Town, October 7, have just been received, according to which he was about to start for the interior.

On Thursday next, the Society of Antiquaries will begin a new series of special Exhibitions, after the manner of those which last year gave so much pleasure to the Fellows and their friends. The evening will be devoted to Early and Curious Books, from the introduction of printing down to the seventeenth century, on which Mr. Tite will read a paper. Many choice examples will be contributed by Mr. Tite, including some beautiful works from the Paris press, block-books, books of devotion, Caxton's works, a series of Shakespeare quartos, a Coverdale Bible, and many other rarities. The Council of the Society will be glad to receive additional contributions of rare books for the evening.

In these days of inflammable ladies, we shall, perhaps, render good service by giving publicity to the discovery recently made by a French chemist, that muslin, lace and all descriptions of light stuffs may be rendered fireproof by steeping them in starch mixed with half its weight of carbonate of lime, or, as it is commonly called, Spanish chalk.

A reader, who complains that many good books are published without indexes, or even copious tables of contents, and who proposes to avoid purchasing any serious work unless it shall be provided with the means of easy reference, asks if some joint action on the part of readers and buyers could not be taken in the matter? We fear not.

The London Stereoscopic Company have issued, among their later enterprises, a series of instantaneous views of Paris—of buildings, boulevards, street-views and the like—taken, we infer, by French artists. They are extremely sharp, vivid, brilliant, full of life and motion; the very image of the actual places and events transferred and fixed for ever. We have recently been looking over a good many French and Italian photographs; and we must warn our English friends, that in the coming contests at South Kensington they must look for stern trials of strength. The French artists have the advantage over us in marine and street subjects, the Roman and Venetian artists in landscape and structure. Our figure photography is, perhaps, superior to the French or the Italian.

We have received the following communication:

"West Strand, Dec. 5, 1861.

"The attention of Her Majesty's Commissioners has been drawn to statements, which have lately appeared in several public journals, implying that a pamphlet, entitled 'Some Account of the Building designed by Capt. Fowke for the International Exhibition' (Chapman & Hall), emanates officially from Her Majesty's Commissioners. I am directed to request that you will take an early opportunity of stating that the pamphlet in question having been published without the knowledge or sanction of Her Majesty's Commissioners, is in no sense to be regarded as official, and that the Commissioners will not issue any account of the Building, or of their proceedings, which does not bear on the face of it direct evidence of its being published by their authority.—I am, &c.,

"F. R. SANDFORD, Secretary."

Christmas books, in gorgeous covers, begin to fall thickly upon our tables. Messrs. Low & Co. publish 'Shakespeare's Songs and Sonnets,' illustrated by John Gilbert. The examples are selected, for they are limited to fifteen in number, with judgment. The illustrations consist of woodcuts and chromo-lithographs; the first are in Mr. Gilbert's best style, apt, pretty and spirited. Considering the position assumed by the book, we know of none better applied to the themes. The chromo-lithographs are not of unmixed merit; the designs of some are far superior to the colouring which has been employed upon them. The artist's besetting sin of over-floral colour is discoverable in many which are hot and almost tawdry with reds, burning browns and rank greens. How much these need the introduction of cool and chaste tints may be seen in a design of a hawking party, appropriate to the Sonnet 'Some glory in their birth'; still more so in a graceful and telling sketch to 'Sigh no more, Ladies.' The best of all, and strongest example of the better taste, is a beautiful picture preceding 'Come away, come away, Death,' where the 'fair, cruel maid,' with a vain, gay smile upon her lips, and love-deriding eye, sweeps in graceful stateliness past the kneeling lover who sings the famous song. His action is not less expressive than the lady's is elegant and characteristic. This drawing is so beautiful that it redeems at once the shortcomings of the above named. Mr. Gilbert shows what a master of charming colour he is in such designs. The next work, illustrating 'Who is Sylvia?' has almost as many beauties. Our objections to the first must be understood to be comparative, and applicable to the colour alone. Notwithstanding these, the publication is one of the best examples of its class. The chromo-lithographic reproductions are by Mr. Vincent Brooks, and do him honour.

Mr. A. W. Bennett publishes 'The Ruined Castles and Abbeys of Great Britain,' by W. and M. Howitt, with photographic illustrations by several eminent operators. This book contains a memoir of the subjects, which include Bolton, Glastonbury, Iona, Holyrood, Lanthony, Tintern,

Fountains, Melrose and Rivaux Abbeys, with the Castles of Chepstow, Raglan, Conway, Goodrich, Roslin and Carisbrooke, and Elgin Cathedral. It will be seen from the selection that the picturesque element alone is aimed at in this book: to this end, we are bound to say, the result is a successful one. There is just enough of an archaeological character in the papers to give that mould of sentimental antiquity which is so highly appreciated in drawing-rooms. It is so delightful, without study, to believe oneself accomplished, or, when repeating the uncouth phrases of antiquity, to fancy we understand their force! To assay the gold of time, without soiling our fingers, is an ecstatic process. Accordingly, here are all sorts of outlandish phrases, to which the fancy can attach indistinct meanings, vast, of course, in the mistiness surrounding them. A snack of mediæval Latin gives the rime of age—"the hoar-frost of antiquity," as Sir Thomas Browne has it—to a tinted and hot-pressed page, whereon a good deal of simple gossip is retailed. As to the taste with which this has been done, we leave the reader to please himself, with the statement of the authors, that "the visitor will be agreeably surprised to find the nave" (of Bolton Abbey) "converted into a parish church." It is with great regret we find the text of this book to be a mere compilation from commonplace authorities, repeating scores of exploded notions and fables regarding the dead men of old. Historians, biographers and genealogists have laboured in vain to correct the ignorance, the blunders, and the malicious falsehoods perpetrated by blockheads, clowns and satirists,—which, as far as the authors are concerned, will now obtain a new currency. To those who do not care about truth, and are heedless of history, the book may be entertaining in a mild way.

The Earl of Caithness, Capt. Kater, and Dr. Hugh Diamond, have been appointed by the Royal Commissioners for the International Exhibition as a committee on Photography and Photographic Apparatus. Mr. P. Le Neve Foster acts as secretary.

Those interested in the recent great discovery in physical science by Kirchhoff and Bunsen will find a searching analysis of the two new metals, *Cæsium* and *Rubidium* in the recent number of Poggendorff's *Annalen*.

Although the Emperor of Russia does not seem disposed to favour the spread of education in his vast dominions, he follows the example set him by his predecessors in favouring astronomical science. His Majesty has just placed 125,000 francs in the hands of M. Otto Struve, the distinguished Russian astronomer, to enable him to erect an observatory on Mount Ararat. This observatory and one about to be erected on a mountain near Poonah, to be placed under the superintendence of Capt. Jacobs, may be regarded as results of Prof. Piazzi Smyth's successful astronomical researches on Tenerife. We believe that Prof. Smyth's forthcoming work on Russia contains an account of his visit to M. Otto Struve at the Pulkowa Observatory.

The noted "original French wizard," M. Robin, has re-appeared amongst us, and holds his *Soirées Fantastiques* at the Egyptian Hall. Ten years since he created a considerable sensation; but, in the interval, we have made the acquaintance of too many magicians to be easily surprised. Not that M. Robin repeats his old wonders, but that he is one of those who depend upon machinery, and we have been recently taught to admire the sleight-of-hand that is apparently independent of all mechanical apparatus. In these days, there is none that is really so; and M. Robin is only more honest, or more ostentatious, than his competitors. In fact, M. Robin appears to have been desirous of parting with the advantage of delusion altogether, and endeavours to give a scientific character to his *stance*, by explaining to his audience the laws of electricity, to which he was indebted for many of his effects. For this purpose, he brought forward Ruhmkorff's monster coil, on which are rolled 22,000 yards of copper, and which emits an electric spark seventeen inches long,—with the explanation of a plan by which all the street-lamps in London could be lighted simul-



taneously. As the audience, however, did not respond to this part of his lecture in the manner that he had expected, it has been, since the first night, discontinued.

In Mr. Elhanan Bicknell the arts have lost a sagacious friend. Mr. Bicknell not only readily acknowledged, but munificently sustained, and also aided in calling into existence, many of the more important efforts of the British School, as well in water-colours as in oil. With the decease of this gentleman terminates the career of the last of the four principal collectors of modern Art, at a time when it was a spectacle to behold the hand extended to any but an established and long-cherished favourite. The names of Verion, Wells, Sheepshanks and Bicknell stand prominently forth as those of men uninspired by desire of profit, unimpelled by motive of investment—men who collected works of the painter's skill because of the pleasure and the instruction they derived from their contemplation, and of their love for the art exhibited in the works,—who sought companionship with their authors because of the interest that extended beyond the surface of the picture. Mr. Bicknell died on the 27th of November, deeply lamented by a large circle of the artists of his country.

James Nichols, "author and printer," whose death was advertised in our last number, was one of the rare race of learned printers, and a man of unbounded general information. In controversial literature, his great work was his 'Arminianism and Calvinism compared.' Among the many works which he edited, there are two, at least, which cannot be surpassed for judgment, zeal, care and scholarship on the part of the editor; namely, 'The Poetical Works of Thomson' and 'The Complete Works of Dr. Young.'

Prof. Leitch has announced a new theory on the Queen Bee, a puzzle which has exercised the wits of naturalists and philosophers for many ages. How is a Queen Bee produced from an egg, which, under ordinary circumstances, would produce a sterile worker? It is commonly supposed that this change is effected by the supply of a peculiar food (a "royal jelly," it has been termed) to the larvæ. Prof. Leitch considers that the change is effected by an increase of the temperature of the cell containing the larvæ intended for the production of a queen bee, and that the object of the isolated position of the royal cell, is to admit of it being surrounded by a cluster of bees, who, by their rapidly increased respiration, produce the warmth necessary to accomplish the growth of the queen. It may prove to be so. Who will undertake critical observations with a view to test this theory?

"In your last issue," writes a Correspondent, "you speak of the discontinuance of public executions in Bavaria. It may interest your readers to know that for some years back there have been no public executions in the colony of Victoria, in Australia. Criminals have been quietly hung in the court-yard of the jails in presence of the proper functionaries. I believe the adoption of this system was owing to its advocacy by Mr. C. Dickens."

An exploration among the archives of Lucca is said to have been rewarded by the discovery of two treasures of widely different value—namely, a manuscript by Galileo and a play by Metastasio. We hope this may be true; but announcements similar to these are so frequent in foreign journals, when the editors are in the condition of a London colleague, who was compelled to "burn a child in Cornwall," that hope in this case is stronger than expectation.

In a little Silesian town near Breslau, among old papers which had been stowed away for many years, letters and manuscripts of Frederic the Great have been discovered. They are two hundred and seventy in number, and are addressed to the Generals Von Borek and Von Schultze, who at that time commanded Silesian regiments. The letters have come indirectly from the descendants of the two Generals into the hands of the present possessor; they are dated from the years 1740 to 1755, and seem to have been all dictated by the King, whose own signature they all bear. The contents are of various nature, and throw interest-

ing lights on the character of the time and contemporaries.

Berlin has lost, this week, two of its celebrities. The papers announce the death of Prof. Wilhelm Hensel, painter to the Court, and brother-in-law to the late Felix Mendelssohn-Bartholdy, as well as that of Dr. Theodor Mundt, the well-known poet, novel-writer and critic, formerly one of the most conspicuous members of the so-called "Junge Deutschland."

Mr. Anton Hartinger, of Vienna, the first who applied printing in colours to the illustrations of works on Natural History, as shown in the *Paradisus Vindobonensis*, and who has also carried printing in oil colours on paper to a high degree of perfection, has at last succeeded in printing oil-paint on canvas, after nearly giving it up in despair. The principal difficulty to be conquered was the laying of the ground-colour on which the other tints could be printed. By a fortunate accident, this difficulty has been surmounted. The inventor has already taken out a patent for the Austrian dominions. We have lately seen specimens of this mode of printing, some three feet long.

FRENCH GALLERY, 150, Pall Mall.—THE NINTH ANNUAL WINTER EXHIBITION OF CABINET PICTURES by living British Artists is NOW OPEN daily, from Half-past Nine to Five.—Admission, One Shilling.

HOLMAN HUNT'S Great Masterpiece of Sacred Art "BEHOLD! I STAND AT THE DOOR AND KNOCK," specially valuable as the highest most complete expression of the genius of this eminent English Painter, is NOW ON VIEW at the GERMAN GALLERY, 188, New Bond Street, prior to its being returned to its private possessor, and final exclusion from public exhibition altogether.—Admission Sixpence, from Ten to Five. A perfect light insured at all times.

## SCIENCE

*The Romance of Natural History.* By Philip Henry Gosse. Second Series. (Nisbet & Co.)

THERE is no good reason why this should be entitled 'The Romance of Natural History.' The only recent volume to which such a title can be appropriately given is that by M. Du Chaillu. The gorilla of that gentleman is, indeed, a very popular romance, awakening lively interest from Africa to Albemarle Street, and from the British Museum to Mr. Spurgeon's Tabernacle. This is the really novel and entertaining Romance of Natural History, by the side of which Mr. Gosse's miscellany is as a church rat to a Barbary ape. The Miscellany of Natural History would have been a more appropriate title,—for what romance can be found in the absurdities of mermaidism or in the "self-immured" to wit, "Mr. Bartlett's toad, Mr. Bree's toad, Mr. Smith's toad, Mr. Clark's toad," and the toads of other respectable gentlemen? Romance about toads—whether toads in the hole or out of it—no one has ever yet discovered except Mr. Gosse. So again, what romance in Peruvian vipers, black snakes, rattlesnakes, cobras and lizards? What possible romance can be thrown around snakes swallowing mice, and frogs, and hedge-sparrows, and robins, and eels, and other fascinated dainties? There may, perhaps, be some romance in the sea-serpent—indeed, that is nothing but romance—but then it "dragged its slow length along" in the First Series, and only appears here in a small bit of its tail, by way of an appendix.

As we explained the process of manufacturing such a volume as the present in our notice of the First Series, we will only now observe on this point, that the present volume is produced in the same manner, but is somewhat inferior in style and character to its predecessor. We have, however, to make the best of this book as it is, and to find what interest we can in it for those numerous readers—old and young—who prefer the easy and inactive perusal of a number of dovetailed extracts and re-dressed copyings to the study of

a really-informing and well-arranged book on Natural History. Such readers have at least the advantage of a respectable caterer in the entertainment now set before them; and as the *fricassees* are light and easy of digestion, no one of them perhaps will complain that they have not had a more solid meal, for is it not announced as a romance?

In the first chapter, entitled "The Extinct," the most is made of such animals as are actually extinct or are rapidly becoming so,—and no compiler with ordinary knowledge of books could fail to find enough, as Mr. Gosse has found, for nine-five pages, under this heading. Of course, in regarding extinct animals, we see in a moment passing before us any number of the fossil Fauna of any geological epoch we please. We can conjure up large beasts or small, and beasts early or late in point of time, and we can discourse about them in dozens of pages, or arrange our extracts and add a word or two of connexion here and there. Any one era will suffice for a hundred pages. If we take a recent period, we have only to pronounce the words, and up come the Dinotherium of Germany and the *Sirathere* of India; immense tortoises, almost, but not quite, trodden upon by the heavy rhinoceros and the huge mastodon; gigantic sloths, Irish elks, and pachyderms from Siberia. After them stalk along the huge birds of New Zealand. Here walk in majestically the Dinornis, the Notornis and the mighty Moa; the latter said to have been once seen in nocturnal loneliness by a party of Englishmen and natives, who were so frightened as to frighten and not shoot the bird. Then we might return to Britain and find the great Auk becoming or actually extinct. A careful search after the specimens preserved leads to the conclusion, that of this bird English collections contain fourteen specimens and twenty-three eggs, while those of continental Europe include eleven birds and twenty eggs, and of the United States, one bird and two eggs. Thus there are twenty-six stuffed great Auks and forty-five of their eggs now known. So precious are these that even an egg is worth, we believe, a number of guineas; and good birds will rise in value until their price may really become something romantic. Already we see that a specimen in the British Museum is doubly cased in glass, so important is its preservation considered.

Upon "The Extinct" follows "The Marvellous," in which Mr. Gosse elegantly observes: "Still less can I consent to set aside every phenomenon which I cannot explain with the common recourse—'Pooh! Pooh! there must be some mistake!' Rather would I say, 'There must be some ignorance in me; near as I have reached to the summit of the ladder of knowledge, there must be one or two rungs to be mounted before I can proclaim my mastery of all, absolutely all, the occult causes of things.'" Many a man who places himself one or two rungs from the top of the ladder is placed by others one or two rungs from the bottom. But to "The Marvellous"—which consists of red snow, blood-water, snail showers, toad showers, fish showers, travelling fishes and climbing fishes. On the latter Sir J. E. Tennent's "Ceylon" is quoted, and in an illustration (quite original, we fancy) a little fish is represented getting up a tree, or round it, in a truly marvellous manner, and in a fashion better befitting an adventurous climber of the Alps. As to mermen and mermaids they are beneath grave notice, although the stories about them make up a chapter. "The Self-Immured" comprises the toads which have been found, according to various reports, imbedded in stone, and have leaped out when the stone was split open. But it cannot be supposed that either "Mr. Smith's

toad" or "Mr. Clark's toad," or, indeed, any toad belonging to Jones, Brown or Robinson, immured himself, or got into his own grave and designedly lay there until it hardened in the course of centuries. Buckland forcibly imprisoned his experimental toads in stone cells,—and it might as well be said of them as of others that they were self-immured. In truth, the title of the chapter is ridiculous, unless we attribute to the toad a monk-like devotion. With reference to the assumed fact, that toads and frogs have torpidly lived in the heart of stone and of solid trees during all the long centuries in which the process of induration in the one case and growth in the other have been going on, Mr. Gosse can throw no new light on the question, and only arranges the old toads and the old tales according to his fancy. His conclusion is on the side of the long incarceration of the animals. "If we admit the reported cases to be—only a few of them—true, we cannot evade the conclusion, that the longevity of these imprisoned toads must be immense, incalculable. For a toad that emerges when a block of stone is split up from a matrix that fits (say somewhat roughly, if you please) its form and size, must have been there ever since the stone was in a soft state, how long soever that may have been." To this it must be objected that it is difficult to admit "only a few" of the reported cases,—that Buckland's experiments proved only, at the best, that most of the toads inclosed in limestone survived upwards of thirteen months; and that to suppose a toad, if really found immured in a piece of limestone or sandstone, got in there, and has lived there since the time when the stone was soft, is to suppose an incredible longevity even in the shortest conceivable computation of geological time. To speak of a toad 20,000 years old would be absurd; to imagine it possible, no less absurd. Even Mr. Gosse's short-time geology would hardly help him here, for the shortest possible periods must have been vastly too long for the liveliest patriarch of pre-Adamic toads.

It was desirable that we should have a chapter on "Beauty," after having been detained so long and so inconclusively with creatures "ugly and venomous," and accordingly a long and not unpleasing compilation follows—a sort of kaleidoscope of Natural History, made up of bits of birds, and beetles, and trees, and ferns, and mosses, and flowers. It is rather an unhappy sequence to so much of beauty that we are immediately afterwards plagued with "fleas on fleas *ad infinitum*" and "intestinal worms." If there is the shadow of romance about any of these, it does not appear; nor is it possible to conceive a more inappropriate title than that of this book to fleas, and tape-worms, and ichneumon-flies, and grubs of the oil-beetle and countless parasites. Why not simply style such a volume "Readings in Natural History"? and then every curious creature would find an appropriate place according to the compiler's fancy, and no purchaser of the book would be deceived and disappointed.

Some pretty illustrations are interspersed in these pages; but they are not all equal to those in the first series, and one or two are particularly inferior. In one of these, styled "Toad in a Hole," the discovery of a toad in a stone-quarry is represented, and its escape amidst the wonder of the workmen. This plate is, unfortunately, inappropriate; for the accompanying pages narrate a clear case of the exposure of the mendacity of a company of professed toad-finding quarrymen.

It is not agreeable to see Mr. Gosse dwindling down to a feeble compiler of miscellanies from sources open to all readers. But when

an author has issued one or two dozen publications, great and small, upon Natural History, in somewhat rapid succession, he must of necessity end in the way Mr. Gosse is ending, unless he be a man of original research or wide observation and extensive travel.

## SOCIETIES.

ROYAL.—Nov. 30.—*Anniversary Meeting*.—Sir B. C. Brodie, Bart., President, in the chair.—The annual address was delivered, and the following were elected as Council and Officers for the year ensuing:—*President*, Maj.-Gen. C. Sabine; *Treasurer*, W. A. Miller, M.D.; *Secretaries*, W. Sharpey, M.D., G. G. Stokes, Esq.; *Foreign Secretary*, W. H. Miller, Esq.; *Other Members of the Council*, J. C. Adams, Esq., Sir W. G. Armstrong, B. G. Babington, M.D., Sir B. C. Brodie, G. B. Buckton, Esq., W. B. Carpenter, M.D., Sir P. de Malpas G. Egerton, W. Fairbairn, Capt. D. Galton, W. R. Grove, Esq., W. Hopkins, Esq., J. Lubbock, Esq., J. Paget, Esq., J. Prestwich, Esq., W. Spottiswoode, Esq., and J. Tyndall, Esq.

Dec. 5.—Gen. Sabine, R.A., President, in the chair.—The following papers were read:—"On Crystallization and Liquefaction, as influenced by Stresses tending to change of Form in the Crystals," by Mr. J. Thompson; "Determination of the Magnetic Declination, Dip and Force at the Fiji Islands in 1860 and 1861," by Col. W. J. Smythe; "On the Calculus of Functions," by Mr. W. H. L. Russell; "On Tschirnhausen's Transformation," by Mr. A. Cayley.

ANTIQUARIES.—Nov. 28.—Octavius Morgan, Esq., V.P., in the chair.—Dr. William Smith was elected a Fellow of the Society.—Beriah Botfield, M.P., exhibited a medal of Charles the Second, bearing the design of a Royal Oak, from the stump of which rose a head of the King (to the right), and on each of the three branches were suspended a crown. The medal was found in pulling down a house at Norton. Mr. Botfield also exhibited a Photograph from an inscription recently found at Wroxeter.—R. T. Pritchett exhibited a steel Loek of great beauty and ingenuity, bearing the name of "J. Lucotte,"—also a "Book of Offices," dated 1610, with the autograph of Henry Savile, Provost of Eton. The binding seemed to indicate that the MS. had yet earlier been royal property. The peculiar interest of this MS. (the like of which has in other respects been published by the Society of Antiquaries in "The Book of Ordinances," 4to., while two MSS. of the same nature, and nearly the same date, are in the Society's library), lies in the fact that, along with the fees, the names of the holders of offices are in many cases annexed; so that we are supplied with a kind of Court Guide of the period. Among names of note appear those of Francis Bacon and Matthew Hale.—Mr. G. S. Steinmann exhibited an Inventory of Chevening and Hurstmonceux, A.D. 1616, and two General Pardons granted, 15th of January, 1559, to John Lennard, and 23rd of December, 1603, to Sampson Lennard, respectively.—Mr. H. B. Lennard exhibited an Exemplification of a Common Recovery, with a Seal for writs of the Court of Common Pleas attached. Date 12 Henr. viij. Easter Term.—All the above exhibitions were accompanied by illustrative remarks from the Secretary, who read further portions of the Official Report of the Spanish Government on Crowns recently found near Guarrazar.

BRITISH ARCHEOLOGICAL ASSOCIATION.—Nov. 27.—T. J. Pettigrew, V.P., in the chair.—Nineteen new Associates were announced: F. Cornwell, Esq., Capt. W. P. Carew, Capt. Dumergue, E. Clarke, Esq., G. N. Collins, Esq., Rev. S. F. Creswell, Dr. C. W. Pridham, J. V. Gibbs, Esq., E. P. Brock, Esq., W. F. Pettigrew, jun., Esq., C. H. Turner, Esq., J. Gendall, Esq., Miss Vallance, T. Blashill, Esq., W. Cann, Esq., P. O. Hutchinson, Esq., S. J. Northmore, Esq., Rev. G. K. Morrell, D.C.L., and W. R. Scott, Ph.D.—Mr. H. Syer Cuming exhibited the Tapestry panel of a Casket of Flemish work.—Miss Gibbs exhibited a Danish silver coin of Frederick the Third, found at West

Hill, Wandsworth.—Mr. Blashill exhibited the drawing of a sepulchral slab from Mansell Gamage Church, Herefordshire, having a rich floreated cross, circa 1280.—Mr. Blashill also exhibited a portion of Roman Pavement found opposite Bow Church, Cheapside, formed of square red and white tessere, but having no pattern.—Mr. Cecil Brent produced some Roman Paterae, obtained from Whitstable: one dish was perfect.—Mr. Thomas Wright gave an account of discoveries made at Ludlow, in Shropshire, in laying out the ground for a new Cattle Market.—Mr. Wright also made a report on the result of the excavations on the site of the ancient Cemetery of the Roman City of Uriconium at Wroxeter. The remainder of the evening was occupied by the reading of a paper "On Netley Abbey."

ENTOMOLOGICAL.—Nov. 4.—J. W. Douglas, Esq., President, in the chair.—Mr. Reading exhibited some examples of *Leucania putrescens*, from Torquay, and other Lepidoptera from South Devon.—Mr. Stevens exhibited some fine examples of *Damaster blaptoides*, and other rare and remarkable Coleoptera, collected in Japan by Mr. Fortune.—Mr. Miller exhibited some living larvae of a species of *Incurvaria*, in their cases, formed of portions of dead leaves, lately found at West Wickham Wood.—Mr. A. White exhibited a *Lycena* from New Zealand, a fine new Bombyx, brought from Northern India by Sir John Hearsey, and a small but interesting collection of insects, chiefly Coleoptera, obtained during the voyage of H.M.S. Herald in the South Seas, by Mr. Ragner, Surgeon R.N.—Mr. White also called attention to the injury sustained by ginger-root, brought to this country from the East Indies, by the larva of a small beetle, apparently the *Lasioderma testaceum* of Stephens. The depreciation in value of the ginger imported from Cochín and Calicut is estimated at upwards of 3,000*l.* annually. Mr. White observed, that this insect was first noticed in this country in 1835, and since that time it has become a common species in houses, not only in this country, but on the Continent.—Mr. Waterhouse exhibited three remarkable species of Curculionidae, from Australia, in which the claw joints of the tarsi are totally wanting. He regarded them as forming a new genus, allied to *Strongylorhinus*; and read descriptions of the species, proposing for their reception the genus *Atelicus*.—Mr. Desoignes read descriptions of two new species of Schneumonidae, belonging to the genus *Ephiatæ*.

ETHNOLOGICAL.—Dec. 3.—J. Crawford, Esq., President, in the chair.—Messrs. J. Baker, G. F. Copeland, F. Mount, M.D., and B. C. Smart were elected Fellows; M. Holmberg, Dr. Phebus, Dr. Lucae, Dr. Leuckhardt and M. Quatrefores were elected Honorary Fellows.—The Bishop of Labuan (the Rev. Dr. M'Dougall) delivered an oration "On the Province of Sarawak, in Borneo, and its Inhabitants, the Dyaks."

INSTITUTION OF CIVIL ENGINEERS.—Dec. 3.—G. P. Bidder, Esq., President, in the chair.—At the monthly ballot, the following candidates were elected:—Messrs. J. Grant, R. Jeffrey, H. L. Smith, and A. Whitehead, as Members; Messrs. J. L. Anley, G. P. Bidder, jun., C. Billson, S. Duer, G. Hardinge, J. W. Haynes, J. B. Paddon, C. Slagg, F. G. Slessor, G. K. Stothert and Capt. H. Hyde, B. E., as Associates.—The paper read was "On the Discharge from Under-drainage, and its Effect on the Arterial Channels and Outfalls of the Country," by Mr. J. Bailey Denton.

ROYAL INSTITUTION.—Dec. 2.—W. Pole, Esq., Treas. and V.P., in the chair.—J. Bass, Esq., Rev. G. B. Macilwain, and D. Ricardo, Esq., were elected Members.

SOCIETY OF ARTS.—Nov. 20.—Sir T. Phillips occupied the chair, and delivered his inaugural address.

Nov. 27.—J. Dillon, Esq., V.P., in the chair.—The paper read was, "On the Foreign Department of the International Exhibition of 1862," by P. L. Simmonds.

Dec. 4.—Mr. H. T. Hope in the chair.—The



paper read was, 'On the Building for the International Exhibition of 1862,' by Capt. W. C. Phillips.

**INSTITUTE OF ACTUARIES.**—Nov. 25.—C. Jellicoe, Esq., President, in the chair.—Messrs. R. B. Markby and T. J. Searle were elected Associates.—Mr. Spens read a paper 'On the Mortality Experience of the Scottish Amicable Life Assurance Society,' illustrated by proof copies, which he presented to the Institute, and other tables. It appeared that the mortality of the Society referred to, tested by the General English Life Table, showed among males, non-hazardous, 81·3 per cent. of the expected deaths; among females, non-hazardous, 82·6 per cent.; among West India risks, 154·3 per cent.; and other hazardous risks, 145·4 per cent.

#### MEETINGS FOR THE ENSUING WEEK.

**Mon.** Royal Academy, 8.—'Anatomy,' Mr. Partridge.  
**Tues.** Geographical, 8.—'Latest Explorations, Africa,' Mr. T. Baker.  
— Engineers, 8.—'Discharge from Under-drainage,' Mr. Penton.  
— Zoological, 9.—'European Oology,' Mr. Newton; 'Mollusks of Bermuda,' Rev. H. R. Tristram; 'New Species of Serpents, Australia,' Dr. Günther.  
**Wed.** Graphic, 8.—'Society of Literature,' 4.  
— Society of Arts, 8.—'Railway Management, from Traveler's Point of View,' Mr. T. Baker.  
— Archaeological Association, 8.—'Domestic Life, temp. Edward I.,' Mr. Harshorne; 'Ogham Inscriptions,' Mr. Pettigrew.  
**Thurs.** Microscopical, 8.  
— Royal, 8.—'Calculating Ratio of Circumference of Circle to Diameter,' Mr. Clarkson; 'Vibrations and Sounds by Electrolisis,' Mr. Gore; 'Perchloric Acid and its Hydrates,' Mr. Roscoe.  
— Antiquaries, 8.—'Early-printed Books.'  
**Fri.** Astronomical, 8.  
**Sat.** Asiatic, 3.

#### FINE ARTS

##### *The Principles and Practice of Photography.* By C. Jabez Hughes. (Lemaire.)

It is satisfactory to get hold of a sensible manual for beginners in photography. Considering the Collodion process to be the most perfect and comprehensive, as well as the most simple of all those in vogue, the author confines himself to directing the student's attention to it in the first place, and accordingly furnishes a list of the necessities for its practice, thereby avoiding the error of writers who seem bent upon making up, as it were, for the trifling cost of their own advice by the recommendation of a huge and costly variety of things, which they report to be indispensable to carrying on with any hope of success the process they treat of. Directions for preparing the dark-room, and "how to begin work," succeed this section. How to take glass positives, with formulae for preparing the solutions for developing and fixing, and minute directions as to how to clean the plates, follow. The little section upon pouring out the collodion, that stern test of the steadiness and nerve of the young operator, is terse and well written. How to take negatives follows this, with instructions, not only as to the manipulation and setting to work, but upon the nature and qualities of the materials employed. This is succeeded by directions for varnishing the negatives when obtained. A concise section upon a process for taking negatives by an easier and more expeditious method than that before described follows this; the student will find no novelty in the system thus explained, but the tyro may read and even practise it with advantage. How to print on plain or albumenized paper, and "How to sensitize the paper" are contained in the directions which come after, and are the necessary complements to the foregoing sections.

Part II. treats of the Dry Collodion processes; firstly, of the Collodio-Albumen process, then, of the Iodized-Albumen process, the Fothergill and Tannin systems. Copying and enlarging next receive attention, followed

by directions for the use of the solar camera, invented by Mr. Woodward, in the production of life-size pictures, those portentous affairs which so amaze the uninitiated. A discourse on diaphragms, or "stops" in lenses, succeeds, in which, with great justice, it is said that the happy blending of softness and sharpness which characterizes the works of the best artists can only be secured by the liberal use of diaphragms and the exercise of good taste.

**FINE-ART GOSSIP.**—Mr. Guinness, of Dublin, is proceeding in the restoration of St. Patrick's Cathedral. Caen stone, or Bath stone, having failed in previous external restorations, is used only in the interior works. The whole of the south arcade, triforium and clerestory of the nave have been taken down and rebuilt; the south wall of the aisle has been similarly dealt with; the south transept front is being almost entirely rebuilt; a new south porch has been built, and flying buttresses have been added in several places—namely, three on the south side of the choir, and two on the north side of the nave. The fine and characteristic steeple at the north-west angle has not yet been, and, we trust, will not be touched. We regret not to be able to say anything in favour of the new work,—the buttresses, flying buttresses, and general details being very poor. We are, however, gratified at the evident care which has been taken to re-produce and copy the old detail, wherever it exists. The south side of the nave has been very creditably rebuilt; and, unless it is spoilt by carving and finishing, will make a very fair work. We presume the church is to be groined; if so, look with considerable anxiety to the result, as few architects at the present day understand how to execute vaulting. They have learnt certain false rules as to its construction given in text-books, and do not, apparently, take the trouble to study old groining for themselves. The wall-ribs of the vaulting at St. Patrick's are very peculiar, being trefoiled in outline. How to find the groining to them is a difficulty; but Mr. Guinness will find precisely the same features in the groining of the Lady Chapel at Chester; and we strongly advise him to repeat at St. Patrick's the vaulting which he will find there, or, at any rate, as much of it as is applicable to this point. An example of the difficulty of copying is afforded in the parapets lately put on the aisles at St. Patrick's. They are ineffective, owing to the flat pitch of their coping, yet on the steeple there is an admirable example of the Irish parapets, which should have been taken as a model.

Oxford Convocation will have to decide, on the 10th inst., upon a proposal to enable the Curators of the University Galleries to expend a sum not exceeding 100*l.* for the purpose of furnishing a room in the building, to be used as a Drawing School. We trust the adoption of this proposal may be the first step towards affording the means of obtaining a sound knowledge of Art by the members of the University.

The obituary of this week records the death of Mr. Alexander Gilchrist, known as the author of a *Life of Etty*, written in a very different spirit from that which has produced the recent artistic biographies of Hogarth and Turner. Mr. Gilchrist was known as an Art-critic of great experience. It was but the other day we announced the early publication by him of a *Life of William Blake*, the painter of mysteries, to be illustrated by numerous engravings and fac-similes from his extraordinary designs. He died on the 30th ult., aged 35.

The Academy of the Beaux-Arts of Paris proceeded, on Saturday last, to elect a member in the place of the deceased M. Abel de Pujol, in the section of Painting. M. Meissonnier was elected, the other candidates being M. M. Hesse, Larivière, Yvon, Cabanel and Gudin, the first-named of these being considerably in advance, in number of votes, of the other unsuccessful candidates.

"Herr Reichardt," says our Munich correspondent, "has lately acquired an unfinished half-length of the Saviour, by Albert Dürer, of whose authenticity there seems very little doubt. It was

discovered in the house of the Hallers, in Nuremberg, coarsely painted over and thrown on the floor, was then cleaned by a picture-dealer in Bamberg, and sold by him to the present owner. The work itself is the chief evidence to its genuineness, as I trust my description of it may show; but, in addition to this testimony, it has an inscription on the back of the wood panel on which it is painted: 'This picture of Albert Dürer had Imhof von Pirkheimer, and I from Imhof. Haller von Hallenstein.' The name of Pirkheimer is fully familiar to the students of Albert Dürer, for his house exists still in Nuremberg, and his name occurs most frequently in the painter's correspondence. This inscription, however, and the evidence of the old frame, and old wooden panel identical with that on which Dürer's own portrait, in the Pinacothek, is painted, are only small additions to the effect of the picture, which has already been pronounced genuine by eminent judges, and can hardly be seen without impressing the mind with a sense of its authenticity."

#### MUSIC AND THE DRAMA

**SACRED HARMONIC SOCIETY.** Exeter Hall.—Conductor, Mr. COSTA.—FRIDAY NEXT, December 13, Handel's 'MESSIAH.'—Tickets, 3*s.*, 5*s.*, and Stalls, 10*s.* 6*d.* each, at the Society's Office, 6, in Exeter Hall.

**ROYAL ENGLISH OPERA, COVENT GARDEN.**—Under the Management of Miss LOUISE FINE and Mr. W. HARRISON.—Triumphal Success of Bulle's New Grand Opera—On MONDAY EVENING NEXT, and Every Evening during the Week, the entirely New and Original Grand Romantic Opera, in Three Acts, by M. W. Balfe the Libretto by J. V. Bridgman, entitled, *THE FUGITIVE'S DAUGHTER*.—Miss Louise Fine, Miss Susan Fyne; Messrs. Santley, Henri Corri, George Honey, A. St. Aubyn, Patey, C. Lyall, Walworth, T. Distin, E. Dusek and W. Harrison.—Conductor, Mr. Alfred Mellon.—The performance will commence at seven o'clock. To conclude with *THE TOY MAKER*. Stalls, 7*s.*; Private Boxes from 10*s.* 6*d.* to 4*l.* 4*s.*; Dress Circles, 5*s.*; Upper Boxes, 4*s.*; Amphitheatre Stalls, 3*s.*; Pit, 2*s.* 6*d.*; Amphitheatre, 1*s.*—Box-office open daily from Ten till Five. No charge for Booking.

**ST. JAMES'S HALL.**—The SISTERS MARCHISIO.—Jan. 2, 1862.—Mr. LAND has announced a GRAND ORCHESTRAL CONCERT, on THURSDAY EVENING, Jan. 2, when the celebrated Vocalists, Mdlle. Carlotta Marchisio (Soprano) and Mdlle. Barbara Marchisio (Contralto), from the Grand Opera, Paris, and the principal Continental Theatres, will have the honour of making their first appearance in this country.—Further particulars will be duly announced, to be obtained at Messrs. Crumey, Beale & Wood's, 30, Regent Street; at Messrs. Chapell's, 9, New Bond Street; and at Mr. Mitchell's, 33, Old Bond Street.

**GLEES, MADRIGALS AND OLD BALLADS.**—LAST WEEK.—Egyptian Hall (Dudley Gallery).—The successful entertainments of the LONDON GLEE and MADRIGAL UNION—Miss J. Wells, Miss Eyles, Mr. Baxter, Mr. W. Cummings, Mr. Lawler, and Mr. Land (Director)—will terminate this week.—EVERY EVENING (except Saturday) at Half-past Eight; and on Wednesday, Friday and Saturday Afternoons at Half-past Three.—Reserved and Numbered Seats, 3*s.*; Unreserved seats, 2*s.*; a few Fancifuls, 5*s.*, may be secured at Mr. Mitchell's Royal Library, 33, Old Bond Street.

**SACRED HARMONIC SOCIETY.**—The thirtieth season of the concerts of the Sacred Harmonic Society—now avowedly the leading assemblage of its order in Europe—began spiritedly, yesterday week, with Mendelssohn's 'Athalie' music and Handel's Dettingen 'Te Deum.'—The two, in conjunction, make an excellent sacred-concert bill; though the former work cannot but be heard with sensations of regret. More interesting, both in point of musical development and variety, than either the 'Antigone' or the 'Edipus' music (the latter two being written for only male voices), it shares their inadaptability for general purposes. Once in a century there may be a King or a Queen (as a sovereign in a fairy tale) who will command the Greek or the French drama to be presented on the stage with all the vigorous acting and poetical declamation which they require, with the musical pomp necessary to the right working-out of the composer's labours in their behalf;—but this is poor recompense for the time, pains and poetry which they have cost their decorators,—small amends to the world for the loss of services which might have been so much more efficiently bestowed.—On the drawback of concert, as distinguished from stage performances, it would be impossible to insist too strongly. In the English version of 'Athalie' the pompous connecting heroics are, of their kind, not bad; but they, in their turn, require gloss, commentary and explanation,—and even if delivered by the best of elocutionists, they displace the music as much as they suggest its purpose. Yesterday week's performance was, in its main points, very good. The chorus was fine and firm, rich and tuneful in its body of sound,—the orchestra has



improved. The *trio* in the stately war-march was so admirably rendered—thanks to the excellence of the trombone accompaniment—as to demand specification. The *solo* singers were Miss L. Pyne, who is always sure,—Miss Serle, a niece to Madame Novello, and, it may be added, a niece of good promise,—and Madame Laura Baxter. The last lady must learn to move in her author's paces, not her own more dilatory ones, if she wishes to sing music in which the singer is so strictly bound by the orchestral forms as this. Mr. George Vandenhoff read the verses somewhat too theatrically; but his task was the hardest one of the evening.—The Dettingen 'Te Deum' went splendidly, with Mr. Winn (who seems deservedly rising in occupation) as bass solo.

**HERR PAUER'S PIANOFORTE PERFORMANCES.**—The interest of these is well sustained. The first quarter of the fifth performance was devoted to French composers—Chambonnieres, Couperin his pupil, and Rameau. The specimens by the two last-named writers were delightful, distinct in melody, pleasantly quaint in harmony, with those national touches of phrase and form which have never been laid aside from the days of 'Hippolyte et Aricie' to those of the 'Val d'Andorre'. In particular, a *Gigue*, *Musette* and *Tambourin* were charming. The second 'Period' included an excellent Sonata by Paradies, another by English Bach, the youngest of the illustrious family, and two movements by Vanhall. In the third period we shall confine ourselves to noticing the fine duet Sonata in *♭* flat by Prof. Moscheles, in order to take the opportunity of mentioning a most promising young lady, Signora Rubini, who assisted Herr Pauer, and who appears to possess some of the best requisites of a great player—charm of touch, elasticity of finger, and feeling without extravagance.

**ROYAL ENGLISH OPERA.**—It would be idle to expect that, after so many years of practice and popularity, Mr. Balfé will now re-make himself;—therefore it would be lost time to point out again what there is wanting to his style, which separates him from those complete masters of their craft,—the Rossinis, Meyerbeers, Aubers, of modern Opera,—whose choicest works not only attract during the period in which they are born, but also return, after the lapse of years, with new individuality, if not freshness, given to them by contrast.—One thing, however, may be insisted on, for the sake of those who are to come, by Nature as liberally endowed with genius as the Irish boy whose setting of poor Haynes Bayly's 'Lover's Mistake' was his start in popularity,—and in reference and deference to that improvement of taste which is so remarkable in England.—Mr. Balfé has too easily allowed himself to be controlled in places where he should have held his ground. Everyone has laughed at the anecdote of Astley, who informed the orchestral player counting his bars, that he was not there to rest.—Everyone has held up classical eyes and hands at the paltry managerial taste which, some thirty years ago, insisted on the removal of all serious constructed music from every new opera in English, and allowed the translated masterpieces of the German and Italian age to be patched and weakened by interpolations. But abuses as great remain untouched; the folly of which will, so long as it is endured, preclude the establishment of a real English school of opera in conformity with the requirements of the time.—The notion that every tale, whether it be serious or comic, pastoral or fantastic, Chaldean or belonging to Cornwall, must contain a certain number of ballads;—and the resolution to poke these in somehow, no matter what be the passion, no matter how heavy the crowd on the stage,—is entirely destructive of unity, character, or colour in opera, save it be a ballad opera. No treason is intended against that form of entertainment, which is susceptible of a charm and an artistic colour of its own, let the words be only poetical and reasonable, such as Gay, and Carey, and Bickerstaffe, and Sheridan, and Dibdin wrote, and by the melodies have the freshness of those by Arne, Shield, Storace and Bishop. No objection is hinted against the introduction of

"couplets" (to use the French term), in what may be called the level spaces of grave stories, when it is done with taste and discretion.—But the apparition of a harp brought by a clodhopper into a corn-field, and with it a milking-stool, in order that the *Rosetta* of 'Love in a Village' may sit down and sing 'Oh, no, we never mention her' (which we have seen),—is not more utterly at variance with every principle of drama, of music, of hope that our singers shall conceive their duties in a dramatic spirit,—than that fatal compliance with 'the shops,' and that fatal appetite for *encores*, which has forced 'My mother's smile,' and 'My father's home,' and 'My sister's tear,' and 'My brother's heart' (not to speak of the ballads of the "dear cottage" and "the sweet church bell," so prized by the *Mrs. Fugglestons* and *Mrs. Micawbers*), into positions so monstrous, that the experienced opera-goer naturally begins to wince and be afraid whenever a sentiment is expressed, or a season of the year mentioned.—In 'The Puritan's Daughter,' an agony duet, which is to bring on the situation closing the first act, is brought to a full stop just ere its crisis, that Mr. Santley may express his feelings and exhibit his beautiful baritone notes on the subject of sad memories.—In the third act, a character of genteel comedy fairly placed by the dramatist and exceedingly well acted (as we shall have to say) is turned upside down, in order that Mr. Harrison, who went to bed drunk, as *Lord Rochester*, when he wakes sober may have something very sentimental, if not very new, to deliver concerning the blessings of sleep.—In the final scene, when death, conspiracy, terror, madness, are all in the fray,—in place of the few frantic appeals of which the situation admitted, there must be a sweet tune about "a daughter's heart" for the heroine. The melody is meritorious, we admit, for the pianofortes of *Miss Pinkerton's* establishment, but as much misplaced, as would be a 'Pas de Melancolie' with a muffled tambourine, executed by the pantomimist or the first danseuse of the theatre.

So clearly at variance with all common sense, so vicious, and destructive of progress, are these cut-and-dry requisitions (no matter from whom they originate), that we have small scruple in re-stating the absurdity,—and the less because in Mr. Bridgman's share of this new drama for music there is much to praise, much of promise for the future. The story is welcome, because an English one,—of the Cavalier and Puritan strife, which yielded a 'Peveril' and a 'Woodstock.' It includes the contrast (always a musical desideratum) of the gay, frivolous, profligate courtier with the rigid, conscientious *Ironside*,—and the intermediate element of intrigue and hypocrisy on both sides.—The heroine, *Mary Wolf* (Miss Pyne), is a Puritan's daughter (but how came a Puritan's daughter by her satins and her pearls?).—The lover, *Clifford* (Mr. Santley, a welcome variety is a baritone lover), is a Cavalier.—By accidentally becoming cognizant of a Puritan movement, Mary is placed in the gripe of a wicked hypocrite, one *Seymour* (Mr. St. Albyn), who claims her hand, and binds her by an oath of secrecy as the price of her lover's security.—As if all this was not bad enough, *Charles the Second* (Mr. Patey) and *Rochester* (Mr. Harrison), when disguised, get a-roving and in need of shelter from a storm, get enmeshed in this net of conspiracy and distress.—The King, of course, makes love to the beauty on the strength of a wager with his rakish familiar. In the ardour of the encounter betwixt his pursuit and her indignation, the secrets of the two come out. The Monarch undertakes to see Mary righted, and the Puritan's daughter connives at the escape of the Cavalier King from his self-commissioned judges and executioners by the agency of the now disabused Clifford, who loyally takes his sovereign's place. The reader will see in this a strong but thoroughly warrantable reminiscence of the duel scene in the park of 'Woodstock.' The Third Act is devoted to the solution of the difficulty—how, we need not detail. Enough to add that, among the other principal characters, is a cowardly serving-man, *Ralph* (Mr. Honey), who is, by "right divine," enamoured of a serving-maid, *Jessie* (Miss Susan Pyne).

There is, we repeat, in the above story excellent

material for an opera-book. Mr. Bridgman has, however, not sufficiently studied variety in its arrangement. Both the first and the second acts end with what may be called situations of suppressed emotion—in which anything like the effect of a great musical *finale* is impossible. Act the Third, of course, must close with the inevitable *canary-bird* felicity of the *prima donna*, who, but two or three minutes before, had been trembling on the verge of madness and the grave.—Then, his scenes are too lengthy everywhere. The comical man, who "means well," becomes mournfully tiresome;—the second encounter of misunderstanding between the jealous lover and his misunderstood lady would bear concentration;—and *Lord Rochester's* tipsy sayings and doings become perilous, not because of their coarseness, so much as because of their quantity. All these, however, may be faults arising from inexperience. On the other hand, the book has many effective situations, and, what is rarer, the verse given to the musician to set is lyrically "well cut" for music,—generally neat, without formality,—the words, for the most part, familiar, without undue vulgarity, and sentimental (if not poetical), without involution or vagueness. Mr. Bridgman may become a valuable assistant—let us rather say, a creative suggester,—to future composers of English opera,—and, as such, is an object of interest to all its well-wishers.

Of Mr. Balfé's share in 'The Puritan's Daughter,' there is no need to speak in detail.—The concerted music is the most to our liking,—that given to the Puritans being often spirited and effective, and the business of the scenes is often led on and linked together by the animated use of some orchestral phrase, with a skill which belongs to the good school of writing. The ballads are clever, and some of them will become popular, it may be expected.—There is life in the comic music,—and if the "hiccup" in the drunken song is found too literal, the composer would have a right to appeal for precedent to the cough in 'La Traviata,' and the snuff-music in M. Halévy's 'Nabab.'—As in his later operas, Mr. Balfé has shown increased solicitude and finish in the treatment of his orchestra. The overture, however, barring its brief introduction in triple time, is not good—the subjects are not fresh, and the modulations are somewhat of the crudest.

'The Puritan's Daughter' was generally well performed; every one on the stage being steady in her and his part.—Miss L. Pyne acted with real feeling, and sang with all her known skill and finish; but she must watch her voice. The tax on any singer's powers of singing night after night in a vast theatre must, sooner or later, be paid for. Mr. Santley sang excellently; but he, too, must be warned not to be tempted by the delight excited by his high notes. They cannot be used as increasingly by a baritone, as it appears his wish to use them, without enfeebling the lower portion of the register.—Mr. Harrison, whose *forte* is comedy as an actor, was lively and libertine as *Rochester*. Mr. Patey, as "Old Rowley," was satisfactory. The same epithet may be extended to the rest of the cast.—Mr. Honey, however, would do well to check his habit of harping on one favourite word or phrase, which, in place of enhancing the drollery of his scenes, goes far sometimes to make them hazardous.

The opera is well dressed and well put upon the stage. Why was the effect of the moonlit ruin, in the first act, destroyed by the intense rosy suffusion on the gables and an upper layer of the foliage? The scene in the third act—an interior—is particularly good, without that patchiness at "the wings" and aloft, which is somehow seldom, if ever, to be seen in any French theatre;—but which, in England, as a rule, damages too many of the effects of our artists, far as they surpass our neighbours in felicity of touch and of colour.

The work was received with every sign of enthusiastic approval. Composers, singers, publishers, managers, could not desire an audience more eager to *encore*, more willing to enjoy, more patient with what is tedious. But thus also were received 'Bianca' and 'Ruy Blas,'—and this the managers of the Royal English Opera would do well to recollect, in conjunction with another fact, derived by

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experience of the Paris theatres. It is impossible to feed a repertory of grand opera rapidly. There have not been eight remunerating new successes during the past twenty years at the Grand Opéra, — a theatre supported by the State, which has only to pick and choose among the authors and the composers of Europe! Thus, we must insist, no ordinary discretion in choice and effort is required in a country like ours, which, as regards its musical stage, is, to make the best of matters, but in a state of transition. — The gambols and triumphs of Mr. Bunn ended, for him, not brilliantly, — while they threw back the steady and progressive course of English opera for something like twice the number of years that his mismanagement held out.

**DRURY LANE.**—A burlesque on 'The Colleen Bawn,' by Mr. Henry J. Byron, under the title of 'Miss Eily O'Connor,' now supplies the place of Mr. Brooke, and appears to be more attractive. The work is in the author's best style, and abounds in pun and parody, and in musical adaptations productive of absurd effects. His mental associations are extraordinary, and in wedding popular airs with theatrical incidents or situations strikingly peculiar. Think of drowning the Colleen Bawn to the tune of 'Sally, come up,' and rescuing her to that of 'The Perfect Cure.' Other street airs, such as that of 'The Prairie Flower,' 'Uncle Sam,' 'Aunt Sally,' and 'I'm a Young Man from the Country,' all found their curiously selected places, and were introduced with startling effect. We can fancy Mr. Byron studying the principles of arbitrary association, and reducing them to a law of opposition or contrariety, with the practical purpose of combining the anomalous with the most effect in dramatic travesty. He appears to have made a philosophical discovery, and applied it to the manufacture of "sensation" burlesque, as if the kind of thing were not sensational enough already. He seems to indicate this by the double epithet which he uses on the playbills to describe his production. It is, forsooth, a "burlesque-extravaganza;" not either simply, whatever may be the nice distinction between them. With their bread thus buttered on both sides, the audience, of course, have reason to be satisfied; and to do them justice, show their gratitude for the author's liberality in no measured applause, and are as boundless in their mirth as he is in his humour. The performers revelled in the opportunity of making themselves superbly ridiculous; and Mr. Atkins, as the heroine, sang and danced like a Bacchante specially inspired for the occasion. Miss Louisa Keeley as *Myles-na-Coppaleen*, Mrs. Selby as *Mrs. O'Grogan*, and Mr. Roxby as *Danny Mann*, were most efficient caricaturists. Mrs. Selby, in tempting the latter in the language of King John to Hubert, performed a feat in elocution worthy of her reputation. The scenery, which is painted by Mr. Beverley, is all good; and the Water-Cave scene set with elaborate care. Miss Keeley is, however, provided with a *trappe* instead of a rope, and crosses the cavern like Leotard. The music is arranged by Mr. Tully, and consists of cheerful popular melodies. The whole was exceedingly well arranged, and the performance must be pronounced a decided success.

**STRAND.**—Here also we have a new burlesque, and again from the pen of Mr. Byron, evidently a more hasty production than that for Drury Lane, but not less effective, and to our mind better, because briefer. 'The Rival Othellos' is the title of the piece, and the single object to give Mr. J. Clarke and Mr. J. Rogers an opportunity of caricaturing Mr. Brooke and Mr. Fechter. The piece opens with a provincial manager in distress. *Mr. Fognille* (Mr. H. J. Turner), of the Theatre Royal Little Grumley, writes to Mr. Brooke to accept a starring engagement, and receiving no answer concludes his consent from his silence, and placards the town accordingly. The manageress does the same thing in regard to Mr. Fechter. A strolling actor, and a travelling entertainer, accustomed to trade on the names of others, arrive just as the house opens, and are both engaged to perform Othello. The rivals meet in the Green-room, and a characteristic contest occurs, in which the style

of each of the eminent actors they represent is burlesqued. — Mr. Clarke as Brooke bearing off, as we think, the palm from his more exact resemblance to the manner of his original. The faults of the stilted style are brought out into prominent relief, and the transitions of voice produced with exaggerated effect. Mr. Rogers's caricature is fantastical, and bears but a remote likeness to the tragedian of the Princess's; but it has a special humour of its own, and gains its point. The whole excited hearty and continuous laughter, and is likely to prove attractive for some time.

**ASTLEY'S.**—On Monday, Mr. Boucicault's drama of 'The Colleen Bawn' was introduced to the stage of this theatre, which has been closed for a considerable period, but is now re-opened for the winter season. The stage is under the direction of Mr. Searle, who enacts the part of *Danny Mann*, and brings out many traits of the character in a novel and telling way. Miss Marion Lacy, as *Eily O'Connor*, presents a pleasing interpretation of the interesting heroine; and the other parts are very respectably cast. The play is well mounted, with appropriate scenery. In the attempt now making at this theatre to perform the regular drama in the regular way, we wish the management success.

**HAYMARKET.**—Mr. Sothern, desirous of improving upon his success in his remarkable portrait of *Lord Dundreary*, has undertaken a new part in a small piece, adapted by himself from the French, under the title of 'Aunt's Advice.' The subject of the drama is well-known by a little comedietta, which was popular a season or two ago, under the title of 'A Novel Expedient,' or 'Livre I., Chapter III.' The character undertaken by him is that of the judicious friend, who turns the tables so adroitly both on the lady and her husband, and which he performs with the gentlemanly ease of which his *Lord Dundreary* showed him so capable. We shall be pleased to see him in other characters, where his great abilities may be more easily measured with those of the general actor.

**MUSICAL AND DRAMATIC GOSSIP.**—The *Era* states that "it is asserted from good authority that Her Majesty's Theatre will positively open next season. The new manager is M. Bagier, of the Theatre Oriental, Madrid, and an immensely rich agent de change. His first novelty will be to bring out his protégée, Mlle. Sarolta, who appeared for a few nights at Drury Lane Theatre in 1859, under Mr. E. T. Smith's management." — From the *Gazette Musicale* we learn that M. Obin (as we were told some weeks ago in Paris) has been engaged by Mr. Gye to appear at the Royal Italian Opera in 'Robert le Diable.' But the French journal is, as too often happens, mistaken about English matters, when it speaks of the revival being the first performance of M. Meyerbeer's work in Italian here—'Robert' having been twice cast in that language at Covent Garden Theatre, both times without making any great impression.

There has been organ-playing this week of no common quality. — Mr. Best having been retained to make a new organ speak, built by Mr. Walker, for a church in Dublin. Of performances like these it is not possible to offer any regular report. Once again it may be pointed out, how much it is to be regretted that in this London of ours—so rich in many things, so poor in more—there can be maintained no instrument of the first class in a locality more suitable than a factory, and more accessible than a church, which might, on certain days of the week, be exhibited by the best players as a settled attraction of London. This, it may be recollected, the "Apollonicon" was for many years. The "Panopticon" experiment failed, in these better musical days of ours, because it had not a fair trial.—It is superfluous almost to add, that the organs in Exeter Hall and St. James's Hall do not, in the least, fulfil the required conditions.

At Monday's *Popular Concert* the principal piece of the evening was Beethoven's Septett.

The sixteen hundred voices forming the London contingent of the Handel Festival Choir began their rehearsals last evening, at Exeter Hall, with the choruses of 'Acis and Galatea.' — Mr. Martin's 'Messiah' for the "red coats" will be produced shortly.

The following is from the *Morning Post* of Wednesday last:—"Sir Frederic A. G. Ouseley, Bart., Professor of Music in the sister University of Oxford, gave a lecture, in the Hall of Clare College, to-day, 'On Madrigal Music,' the illustrations being given by members of the Fitzwilliam Musical Society, which comprises the élite of the amateur talent both of the University and town. The lecture, which had been previously delivered at the Sheldonian Theatre, in Oxford, before the University there, showed the most intimate acquaintance with, and proficiency in, that branch of art to which it referred. The lecture was under the auspices of the Cambridge Church Music Society; and the only regret expressed was, that there had not been a previous performance of a similar character, as Cambridge boasts a musical Professor of her own." — We have received of late many communications and representations on this subject; and by the above invitation to the Professor belonging to one University to lecture at another, it would seem as if the spirit of the time, which is one of active interest in Music, will not much longer acquiesce in the abstinence of a functionary from one of his leading duties. When the appointment was made, it may be recollected that we doubted the power, not the will, of Dr. Bennett to fulfil its duties satisfactorily.—There can be no right for any one to blame—however great be our regret—the persevering manner in which he has postponed intercourse with the public, as a composer and an executive artist, to private tuition.—In the case of an accepted Professorship, the duties of which are slackly performed or unfulfilled, matters stand on a different footing.—The days of sinecures are gone by.

At the second subscription concert in Munich, we perceive, by the *Deutsche Musik-Zeitung*, that an orchestral composition, by Herr Franz Lachner, has been performed, in the old-fashioned form of a "Suite,"—*alias* a series of characteristic movements,—less developed than in a Symphony, though the earlier, doubtless, contained the germ of the later form of composition. The work is described as highly interesting. Here, then is another chance for our Philharmonic Society,—did not its directors share the humour of the Irish lady, whom a Correspondent met with in a foreign capital, and who declared that she was "above seeing any of their sights!" Some player ought to bring next year before us Herr Hiller's new *Pianoforte Concerto*, which common report declares to be an effective and interesting work.

There has been a brisk controversy in certain foreign papers respecting M. Meyerbeer's age, which proves to have been exaggerated, owing to his having appeared in public when very young. He is now stated, on good authority, to be sixty-seven.

A new concert-hall has been opened at Frankfurt, by a performance of 'The Creation.'

Madame Miolan-Carvalho is singing at Brussels.

The *Gazette Musicale* states that a new opera by *Maestro Cagnoni*, 'La Valle d'Andorra' (on the same subject, it may be presumed, as M. Halévy's opera), has succeeded at Genoa.

Among the solemn things written concerning the monarch of antique tragic opera, it has too much passed out of memory that Gluck was renowned, ere he arrived at his great fame (long and weary was the road!), for his comic music. It was merely the accident of the burning of the Opera-house which prevented Gluck from coming to Paris as the guest and collaborator of Garrick's sprightly correspondent Favart, who took a lively interest in his success, and promoted the publication of the score of 'Orfeo' at Paris.—During five years (it is instructive to recollect) only fifteen copies of the publication were sold!—and this not owing to neglect on the part of the French composers, by two of whom especially—Philidor (who, it may be remembered, was accused of pirating







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1859 " " " " " "	605 449,313
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